

3-D Imaging Past & Present

January/February 2017
Volume 42, Number 4

STEREO WORLD



A Publication of
National
Stereoscopic
Association, Inc.

**Mystery
Ice Jam**

Morning Glories

**Shackleton
in Antarctica**

'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides



by Mark Wilke

Information Technology

Here's a look back at some information and communication technology used in the 1950s. Even though it looks primitive today, it probably seemed advanced at the time compared to what had been available several decades earlier.

The first view is courtesy of Bruce Hodgson, who is actually the subject of the view as well. It shows him doing homework, he explains, and was shot with a Kodak stereo camera on Kodachrome film.

The other two views are from a group of unlabeled View-Master Personal reels. The first shows a woman who looks pretty happy to be typing something (maybe a letter?) on her very own typewriter. And that woman in the last view is accessing cards in a file cabinet which probably contain information that would be stored all digitally today! ☺



This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to stwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.

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Red Cloud

War Chief of the Oglala Sioux
by Richard C. Ryder

Front Cover:

Railroad tracks possibly twisted by an ice jam in a nearby river, maybe somewhere in New England. This amateur view is better than many professionals might have produced, and appears in The Unknowns column in this issue.

Back Cover:

A group portrait of the "Morning Glories," ca. 1878-1880 when these stereographically famous children were 4½ - 6½ years old. See Paula Fleming's fascinating research into the group stereos of 12 babies (starting in 1874), in Hudson, MA and their later lives in "R.B. Lewis' Morning Glories."

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The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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Red Cloud's Legacy

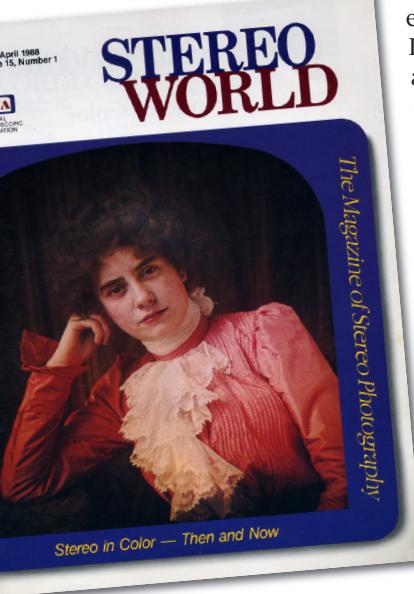
This issue's Personalities in Perspective column by Richard Ryder explores the resistance story of Red Cloud, War Chief of the Oglala Sioux. The timing seemed ideal, in light of the recent massive demonstrations against the Dakota Access Pipeline by today's Standing Rock Sioux and their tribal supporters from across the country.

The World's First Color

Describing the donations of color separation work by the late Dwight Cummings (see obituary in this issue), a flood of memories came back to me concerning that first ever color issue of *Stereo World* in 1988. I had been working at his Wy'east Color firm for eight years compositing final four-color separation negatives and making proofs of commercial catalogs, advertising inserts etc. To suddenly find myself guiding my own material through those complex processes from scanning to final shipment of negatives to the printer was a very different experience.

For that first donated color issue, I found myself explaining a lot about 3-D, both historical and modern, to every employee involved at nearly every step of the process. (That, plus explaining how I had convinced the boss to cover the cost of such an expensive project.) Alignment of the modern stereo pairs was a multi-step challenge of its own, as negatives for photos to be printed near each other

were commonly taped on separate sheets of mylar (to leave room for tape at the edges and allow register marks to remain visible), then separately exposed onto the final negatives. Aligning stereos that would only later appear as side by side images required some planning and many interim proofs to check for rotation and control the window. Once one color was aligned, the other three could just be lined up to those register marks.



I became in effect, the customer, tasked with approving proofs at

every stage of work. In those days, adjusting contrast or color or saturation involved more than clicking a box in Photoshop. An employee had to output new four-color negatives for that particular image, then make another proof for me to approve. I tried to avoid being pain-in-the-neck picky or acting like I

expected miracles from scans of 19th century tissues. These were, after all, people I had to work with every day, plus it was all a huge freebie. To keep things as balanced as possible, I was effusive in my praise and thanks for each final image. In fact, the issue became something we were all proud of—understandably a collector's item today. 

Editor's View

Comments and Observations
by John Dennis

Explore the World of Stereo Images

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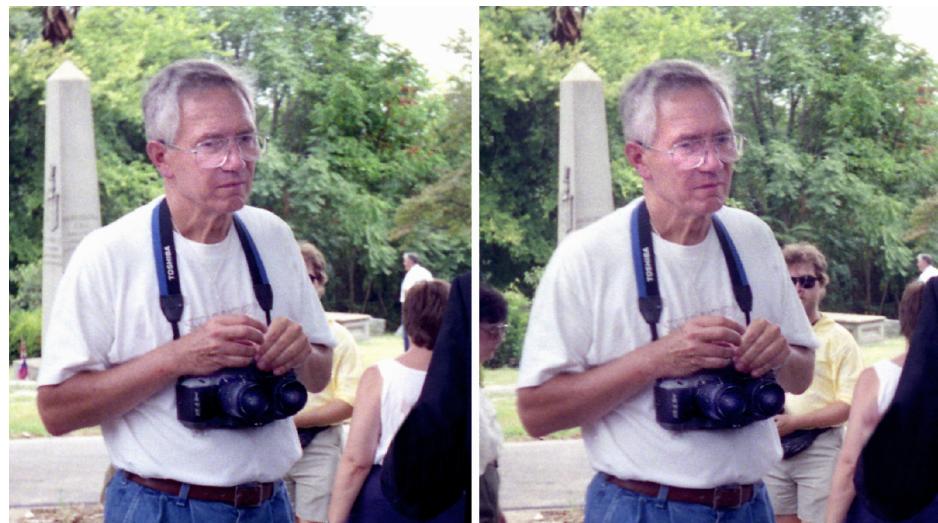
Dwight Cummings 1932 – 2016

NSA member and *Stereo World* supporter Dwight Cummings died November 25, 2016 in Bellevue, Washington. I met Dwight in 1980 when I started work at his firm Wy'east Color in Portland. I had been between jobs that year, and was considering volunteering for the soon to be vacant position of *Stereo World* editor. One condition that my family agreed on was that I first find a full time day job, and Wy'east Color, well regarded among Portland's photographic and publishing communities, seemed an ideal place to try.

When Dwight learned of my involvement in stereo photography, the NSA and *Stereo World*, it rekindled his existing interest in the subject and led him to join the NSA and attend numerous conventions as well as ISU congresses. He became an active shooter, especially once RBT cameras were introduced, and joined the Puget Sound Stereo Camera Club near his home base in Bellevue. Having "caught the bug," he often mentioned his latest ideas for a stereo camera (in film days), that would expose signals on the film between frames that a stereo slide mounting machine could read for precise mounting to the correct window based on distance focused.

Wy'east Color in the 1980s was a custom lab processing color negative and slide film, making high quality prints, and providing color separation negatives in preparation for the printing of catalogs, magazines and books. The initial four-color negatives were produced using then state-of-the-art drum scanners the size of limousines. Precise hand alignment was needed to register and tape down each resulting negative on mylar sheets for later compositing in large vacuum contact frames. This resulted in four final negatives (up to 30 x 40 inches) from which a printer would later make plates for offset printing. At various points in the process, large proofs (both monotone and full color) were made to check for registration or color errors.

The process was labor, material and time intensive and very expensive, far beyond the budget of *Stereo*



Dwight Cummings with his RBT camera, listening to a tour guide at the historic Hollywood Cemetery, an excursion highlight during the 1998 NSA convention in Richmond, VA.
(Stereo by John Dennis)

World for even limited color sections. In 1988, Dwight donated the color separation services of Wy'east to produce the full color, 48 page March/April issue, involving work and materials worth a few thousand dollars. That first *SW* color issue (now a collector's item), was to be followed by five more, about one per year, all made possible by Dwight Cummings. Within a few more years, digital technology would reduce all the above steps and expenses to the

work of a few days on a couple of home computers, eventually obviating even the need of physical proofs in producing *Stereo World* with as much color as needed. But the quality of color reproduction made possible by Dwight and Wy'east Color provided both inspiration and a target of excellence to aim at.

Dwight was always an eager and early adapter of any new technology involving imaging, from the first

(Continued on page 32)

GONE MADDD



by AARON WARNER
3-D by Charles Barnard

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R.B. Lewis' Morning Glories

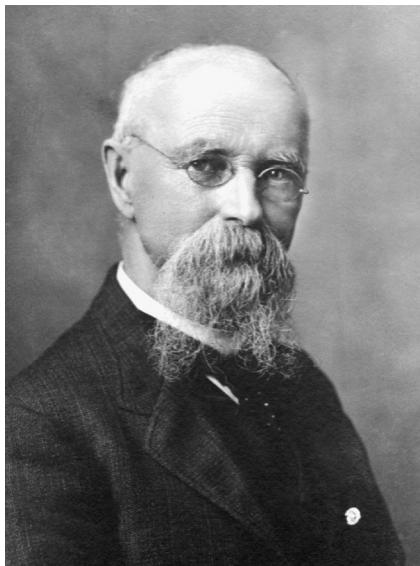
by Paula Richardson Fleming

Hudson Massachusetts

Hudson Massachusetts was a typical small New England town. It boasted it was, "healthfully" located thirty-two miles from, and connected by, thirty-two trains daily to Boston, and had one of the purest gravity water systems, excellent schools, a fire department, the finest business block and stores of any town of like size in the state plus three so called electric roads. Masonic lodges were also active. The town was divided by two major streets—Central/Main Streets and Lincoln/Washington Streets, at the center of which was Wood Square, now a traffic circle.

Beyond those attributes, Hudson became famous for several reasons. The first being that it was a major shoe manufacturing center. Popularly known as "Shoe Town," at one point there were seventeen shoe and rubber boot factories which provided jobs for many of Hudson's families. The Goodyear Gossamer Company, which produced rubber (or "gossamer") clothing, was founded there in 1885. Within five years it was the largest producer of rubber clothing in the nation. Eventually it became the Firestone Tire and Rubber Company. Hudson was clearly a healthy, wealthy town on the rise—a perfect place to raise a family. Another reason Hudson had a claim to fame, albeit a small one, was due to a stereoview of twelve babies titled "Morning Glories," taken by Russell Burnap Lewis.

Before meeting the children in this well-known photograph, let me introduce you to the photographer, Russell Burnap Lewis. He started out like so many others in the region as a shoemaker. He then served in the



Russell B. Lewis, 1835-1923. Hudson Historical Society collection

Union army until mustered out in 1863. In 1864 he moved to Feltonville (which was renamed "Hudson" in 1866) where he opened a photographic studio. It is likely he learned photography during the Civil War. His life had both ups and downs. In 1869 his three-year-old son died of influenza, followed that same year by his wife, Abbie Maria Carter, who died from "postpartum insanity". The next year he married her older sister, Sarah Jane Carter. His business, however, was booming as he had \$11,000 in both real and personal assets.

In 1874 Lewis took the first "Morning Glory" photograph. Because of its popularity, he made a second group portrait of the children the next year. The profits from these as well as his regular studio work allowed him to expand his business. In 1885 he bought land and a building on Wood Square in the center of

town, and then expanded it into a group of buildings including his studio and a new house. These became known as the Lewis Block.

Disaster struck on July 4, 1894 when two boys playing with firecrackers started a fire behind Chamberlain's shoe factory on the square. Fueled by the naphtha in the factory, the fire spread quickly. It destroyed 40 buildings and five acres of central Hudson. No one was hurt but the damages were estimated up to one million dollars. Lewis' studio, across the street from Chamberlain's was burned but fortunately his famous negative was saved. Unfortunately we do not know where it is today.

Undeterred, both Lewis and Hudson rebuilt quickly. Lewis was clearly a competent business man as he built not only a new home, described as one of the finest residences in Hudson, but also a new studio and an apartment building. His personal life again took a down turn when his second wife, Sarah, died in 1904, age 71. Two of the parents of his "Morning Glory" children acted as pallbearers. The family was held in such high esteem that even businesses closed for the day. He married for a third time in 1905 to Helen "Nellie" Ketcham, a retoucher/photographer. She was 49 years old, only two years older than Lewis' daughter from his first marriage.

Robert Lewis, a proud Mason, continued to live in Hudson contributing much to the town until his death at age 89 on Sept. 10, 1924. He was buried in Evergreen Cemetery in Leominster, Mass. along with his first and second wives and his son.

Morning Glories.



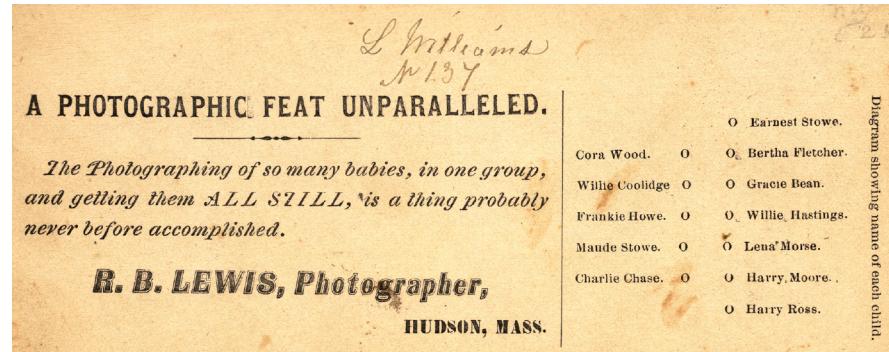
"Morning Glories", 1874 by R.B. Lewis.

The "Morning Glories"

Although a successful business man, Lewis' fame is due to his 1874 stereograph of a group of twelve babies. As his caption notes, it was a "photographic feat unparalleled... probably never before accomplished." Imagine getting a dozen squirmy babies all looking reasonably awake, and all holding still long enough to fix a negative using cumbersome 19th-century technology.

Lewis didn't have to look far to find babies to photograph. Although Hudson had a reasonable number of births in 1873-1874, the region around his studio had its own baby boom. Discounting babies who either died or moved away, the relevant enumeration district for Hudson's 1880 census documents 93 children aged 6 or 7 still living in the area. So how were these twelve children picked? Using census records for addresses and a vintage map, it is easy to suggest an answer. Of the twelve children, ten lived within a few blocks of Lewis' studio, and the other two were only a half-mile away.

Further, the main road, Central Street/Wood Square, went right past his studio. He would certainly have known which proud new parents would want photographs of their babies. There is a bit of mystery though as the photograph was not taken at his studio, but rather at the home of Lena Morse, one of the chil-



Verso of 1874 "Morning Glories" identifying the children.

dren. Why? In actual fact, it wasn't Lewis's idea to photograph the children. In 1950 Cora Wood, one of the children, explained all: "Mrs. George [Abbie Jane] Morse, living at what is now 49 Central, conceived the idea of having a group picture of the infants. She contacted R.B. Lewis..., but as it was before the time of instantaneous photography he felt it would be impossible to obtain a good picture of so many babies. However, she insisted, and the mothers collected high chairs and carriages, etc. and posed the group on the piazza of the Morse home. Then with tin pans and other noise makers they held the children's attention while the time exposure was made."¹

The house still exists, and even has a connection with children—it is a day care center. As for the photograph, the results paid off. The view was incredibly popular. According to Hudson historian Lewis Halprin, it

sold over 18,000 views in only two years. We don't know the exact date the photograph was taken, but the youngest baby in the group, Maude Stowe, was born on April 19, 1874. This view was likely taken several months later in the summer. It was not only a hit upon publication, but also gained further fame and circulation when it was exhibited at the Centennial Exposition in Philadelphia in 1876. Certainly anyone who spends even a little time looking through stereos will come across this charming view.

As a group, these children were famous, but what became of them as individuals? Fortunately Lewis identified them on the label, no doubt because he had twelve mothers who were very interested. A few led simple, largely private lives, while others had well documented existences. I'm hoping that once they become more than mere names, they will become

more than a technical photographic marvel.

Let me now introduce you to the "Morning Glories". They are listed in the order they were photographed in the first stereograph. Some of their stories may surprise you.

Front Row (Left to Right)

Cora Wood,
Nov. 4, 1873-1955
"Old Maid" stenographer and
school teacher

Cora J. Wood's father was a veteran of the Civil War and was on guard in Washington, D.C. when Lincoln was shot. By the time Cora was born, he was working in one of Hudson's shoe shops and was a member of the Odd Fellows. They lived on Park Street, two blocks South of Wood Square and Lewis' studio.

Cora attended college for two years and became a stenographer and school teacher in Hudson. The *Worcester Daily Spy* reported her activities at least three times. The first was a week-long vacation in 1901 by a group of Hudson school teachers, jokingly titled, "Old Maids' Retreat" which she attended with her friend Miss Rena Whitaker. Later that year the paper covered Cora and Rena's visit to friends, and in 1902



Cora Wood with some of her students at the School Street Primary School, Oct. 22, 1896.



when they attended the season opening of a camp ground.

Rena married in 1904 but Cora remained a spinster. By the 1920s she was living with her brother Frank, who with their other brother "Edd", a Mason, owned the Hudson Home Laundry. When she was 55 in 1930 she became a housekeeper for Charles Houghton. In 1950, she recorded the circumstances of the various Morning Glory photographs. She died in 1955 at age 81 and was buried in Hudson's Main Street cemetery with her two brothers.

Willie Coolidge
Oct. 23, 1873 - Feb. 3, 1975
World famous physicist and
inventor

William David Coolidge was by far the most successful and longest lived of the Morning Glories, making it to age 101. His early years were similar to the other children. His father Albert was a shoe maker and they lived at 193 Central Street. The house still exists. In fact this region of Hudson is known as "Coolidgeville". Willie's career soared after high school. In the early 1890s he studied at MIT and then went to Germany where he worked with Wilhelm Röntgen and got his PhD summa cum laude from the University of Leipzig in 1899.



Returning to the U.S., he started to work for General Electric where he conducted critical experiments that led to the use of tungsten as light bulb filaments instead of the brittle carbon fibers Edison used. In 1913 Coolidge invented the "Coolidge tube" an X-ray tube with an improved cathode.

This was a major development in the nascent field of radiology and his basic design is still in use today. Although he registered for the draft for WWI he did not serve. Likely he was considered more valuable as a researcher than as a soldier. By 1925 he was Assistant Director of Research at General Electric, and full Director in 1932. Finally, in 1940, he became the Vice President. The next year, President Roosevelt appointed him to evaluate the military importance of uranium. His committee's report



Dr. William D. Coolidge holding an early version of his X-ray tube. Taken in 1967 in celebration of his 94th birthday and the 50th anniversary of his first X-ray patent.

led to the establishment of the Manhattan District for nuclear weapons development.

His personal life was also interesting. He married Ethel Westcott in 1910 and they had two children, Elizabeth (b. 1911) and Lawrence (b. 1914). Dorothy MacHaffie, a nanny/nurse lived with them. After his wife Ethel died in 1915, Willie married Dorothy. She was 26 and he was 42.

Willie was also an inventor. Over his lifetime he registered 83 patents relating to his research. He was a member of so many scientific organizations and recipient of so many awards and honorary degrees that there isn't room to elucidate them all. Shortly before his death on Feb. 3, 1975 he was elected to the National Inventors Hall of Fame—the only inventor to receive this honor while still living. He was buried in Vale Cemetery in Schenectady, N.Y. Hudson, Massachusetts has good reason to be proud of this Morning Glory.

Frankie Howe
Mar. 12, 1874 - Feb. 1, 1949
Western railroad car inspector

Frank Leslie Howe was only a few months old when the first Morning Glories photograph was taken. His father, Rufus, like so many other people in Hudson, was a shoe cutter.



They lived on Central Street, across the street from Lena Morse.

Frankie did not follow in the footsteps on his father. His first occupation was as a jeweler. In 1896 he married Harriet M. Brooks and they lived in his family home in Hudson. Two years later they had a son, Harold B. That same year he became a Mason. By 1900 he was a watchmaker and their second son, Clarence was born.

For some reason, Frankie decided to change his occupation and relocated. In 1912 he was in the real estate business in Vancouver, Canada, but the family resided in Seattle, Washington. By 1930 he was a car inspector for the railroad, living in Snohomish, Washington. His wife died in Nov. of 1930 and his son Harold, a farmer died in 1931 at the age of 33. In 1940, Frankie, still a railroad car inspector living on his own, moved in with his brother Oscar, who was single. He died at age 74 in Meadowdale, Seattle, Washington.

Maude Stowe
Apr. 19, 1874 - May 29, 1929
Moved West and became a socialite sweetheart

Maude, the youngest of the Morning Glories, was probably only three months old when the photograph was taken. Born on April 19, 1874 to Alfred and Alice Lyman, her father also worked in a shoe factory. They lived on River Street which runs into Wood Square. Maude was only 13 when her mother died of consumption. In 1897 when she was 23, she left Massachusetts and moved to Lewiston, Idaho with her uncle Charles Hastings (her mother's sister's husband, and possible relative of Willie Hastings) and his family. She may have moved to help her family—her cousin Kester Hastings² was born that year in Lewiston—or perhaps she just wanted to move out of small town Hudson. Regardless, the move put her in a social position she would not likely have had back home.

In Lewiston she lived with her uncle, who became the State Treasurer, and worked as a stenographer. By

1905 she had moved to Boise working with the Idaho Trust and Savings bank. Her social activities were frequently covered in the newspapers documenting dance parties, midnight meals and social visits. In 1907 J. Frank Hunt was nominated as Speaker of the (Idaho) House of Representatives, and he appointed Maude as the Journal Clerk.

That same year, 1907, on Oct. 23rd the newspapers reported that she was quietly married to Stanley Stewart Stites, a druggist, in "one of the pretty fall weddings" which was followed by an elaborate wedding supper.

Maude and Stanley continued in the social limelight subscribing to dance series, attending a "jolly dinner" for the Speaker of the House, afternoon tea parties reminiscing with friends where dainty refreshments were served, hosting bridge parties and buying property. Stanley, now a Mason, changed careers and was no longer a "mixologist" in a pharmacy, but worked in a bank. During this period, Maude's step mother died and her father moved from Hudson to Eugene, Oregon.

By the 1920s things took a turn for the worse. In 1920 Maude and Stanley were sued to recover \$698.07 on a mortgage note, but the judge ruled against them for a total of \$949.99. Were they wildly gambling on bridge or perhaps it was because Stanley became ill? We do not know, but after a six-month illness, Stanley had an operation and died in Pocatello, Idaho on Jan. 24, 1921. Maude herself was confined by illness in May of 1923 but recovered enough to travel to Portland, Oregon in August.

In 1926 Maude married for a second time to Frank Olsen in Multnomah, Oregon. Perhaps she met him during her trip to Portland. The newspaper reports that they would live in Astoria for the winter and then travel to San Francisco in the fall where Frank had construction work. Their California plans, however, did not happen. On Oct. 3, 1926, Maude and Frank were in a serious car accident which sent them to the hospital. The car in which they were riding skidded down a ten-foot bank and lodged between two trees. The driver, Frank Carlson, left the scene before the police arrived. Maude sued Carlson for \$5,262.25 for

injuries, but the outcome of the suit is unknown.

Frank and Maude were still living in Astoria, Oregon in 1927, but their financial problems continued. The Boise property Maude inherited from her first husband, Stanley, was auctioned off to the highest bidder, perhaps because she could not afford both medical expenses and property taxes. Two years later, May 29, 1929, Maude died in Clatsop, Oregon of acute "dilatation" of the heart. She was fifty-five years old³ and the third Morning Glory to die.

Charlie Chase
Nov. 21, 1873 - Nov. 20, 1965
Raised champion dogs and owned a wild animal park

Charles Oscar Chase, was born on November 17, 1873. His father, Pascal was a shoemaker. They lived on Rutland Street, two blocks South of Wood Square and Lewis' studio. Charlie became a clerk and married Mattie Parker, a milliner. Their son, Charles Parker Chase, was born in 1910. By 1915 they were living in Scituate, Massachusetts where Charlie was a kennelman at Dreamwold [sic], a lavish private estate marketed as the breeding place of champion horses and dogs. Mattie died in 1916 at the age of 38 and he never remarried. In 1918 Charlie registered for the draft but he did not serve. He continued as the kennelman at Dreamwold and started raising chickens.

His interest in animals is evident as he opened Chase's Wild Animal Farm behind Dreamwold. By the 1940 census, he was still living in Scituate next door to his son and daughter-in-law. The family still owned the wild animal farm which must have been prosperous as Charles (his son) maintained a compound in West Africa to supply the park with animals. The park eventually closed and in the mid-1950s Charles junior moved to Miami, Florida where he died in 1989. Charlie Sr. died one day short of his 94th birthday on Nov. 20, 1965 and was buried in Scituate. Dreamwold no longer exists, but Charlie's kennels still stand.



Back Row (Left to Right)

Ernest Stowe

Sept. 23, 1872 - Mar. 18, 1894
Died when he was only
twenty-one

Ernest Andrew Stowe was the son of Edmund and Effie Jane Stowe. His father worked as a shoemaker with Hiram P. Bean and Flora Moore, parents of two of the other Morning Glories. They lived on Central Street next door to Lena Morse. Although a connection has not yet been made, he may be related to Maude Stowe.

At the age of eleven, Ernest unfortunately lost his mother who died of septicemia. When he was eighteen he became a packer and by age twenty he worked in a patent medicine office. Sadly his life was short. On March 18, 1894 when he was only twenty-one, he died in Boston of an intestinal obstruction. He was the second of the Morning Glories to die.

Bertha Fletcher

Dec. 30, 1873 - 1954
Married an important Doctor
and did well for herself

Bertha Eveline Fletcher was born on Dec. 30, 1873 to George and Eveline Fletcher. Her father was a carpenter who later worked for Lewis. Likely he helped him build his new home and replace his studio after the 1894 fire. The family lived on Central Street. In addition to Bertha there are two older brothers and twin sisters. Althea, the fourth girl, joined them in 1880.

Bertha graduated Hudson High in 1893 when she was twenty years old. This appears to be the standard age for graduation as two other Morning Glories graduated in Hudson at age nineteen or twenty. Three years later Bertha married Dr. Albert James McCrea and they moved to Southbridge, Worcester County, Massachusetts. On Aug. 17, 1897 their only child, Arthur F. [Fletcher?] McCrea



was born. Albert became a prominent doctor with a general practice as well as serving as the medical examiner for the Eighth Worcester District. On Dec. 20, 1938 he was accepted into the Matthew John Whittall lodge of the Masons but died in April of 1939 at age 60 before being initiated. His obituary notes that he had been the Director of the Masonic home in Charlestown for twenty-three years and also worked at the Masonic hospital in Shrewsbury. How he managed that without being a Mason is curious.

As the wife of a prominent doctor, Bertha held an important social position and moved in affluent social circles. She continued to live in the home she and Albert shared on 284 Main Street in Southbridge until her death at age eighty-one in 1954. Bertha was probably buried with her husband in Hope Cemetery.

Gracie Bean

Jan. 1874 - Feb. 6, 1886
The first Morning Glory to die

Gracie was born on January 5, 1874 making her about six months old in the first photograph. She was the first of four children of Hiram and Ella Bean. Her father worked in a shoe shop with the parents of Harry Moore and Ernest Stowe, two of the other children in the photograph. They lived on Central Street, next door to Harry Moore and close to the Lena Morse's house where the photograph was made. Unfortunately when she was only twelve years old on Feb. 6, 1886, little Gracie Bean was the first of the Morning Glories to die. She contracted tuberculosis adenitis and was buried in Hudson.



Willie Hastings

Dec. 9, 1873 - Apr. 12, 1952
A military man who became
a florist

William Archie Hastings was probably seven months old when the first group photograph was taken. His father, Benjamin, was a

farmer who had several large plots of land on Central Street, one block from where many of the other children lived. He may have been related to Maude Stowe's uncle, Charles Hastings.

Willie's life led him in two different directions. In 1898-1901 he was a Private in the 5th Regiment in the Spanish American War, likely in Company M from Hudson. He served with Harry Moore, another of the Morning Glories, and obtained the rank of Sergeant. After returning to Hudson he became a flower merchant living with his widowed mother in their family home. During that period he was initiated into the Masons, and was also a member of the Boston Rotary Club, the Elks and several other fraternal organizations. He was also an early member of the Boston Flower Exchange. When he registered for WWI in 1918, he listed his occupation as a Commission Dealer still living in Hudson with his aged mother who would have been about 83 years old.

Willie married late in life, perhaps taking care of his mother until she died. In the early 1920s he married a woman named Martha who was from New York. In 1927 he filed for a military pension as an invalid. In 1929 he and his wife, both florists, were living on the outskirts of Boston. Willie died at age 78 on April 12, 1952 in the Mt. Ida Nursing Home, and was buried in the Forest Vale Cemetery in Hudson.

Lena Morse

Nov. 23, 1873 - 1948
Her prominent husband
died young

Lena Abbie Morse, a.k.a. Abbie Lena, was the daughter of George and Abbie Jane Morse. She had two younger brothers, Freeman and Alvah. Not surprising



her father was a shoemaker. They lived on Central Street next door to Ernest Stowe, and as we now know, the 1874 and 1875 stereographs of the children were made on their front porch. Lena's two brothers ran an ice cream and confectionary store in Hudson.

Like Bertha Fletcher, she graduated from Hudson High School in 1893



when she was twenty. In 1894 she married Irving Atherton Allen, a teacher. Before meeting Lena, he attended a prep school and then entered Harvard but left in 1891 due to poor health. After a year's time off he entered the Bryant and Stratton Commercial School and became an instructor in Bookkeeping and penmanship. Very possibly Lena was his bookkeeping student as that eventually became her occupation. Their marriage was unfortunately short-lived as Irving died on Feb. 16, 1896 of diabetes. Lena never remarried and then lived with her family on 49 Central and worked as a bookkeeper. She died in 1948 at the age of 75 and was buried in Hastings.

Harry Moore
Aug. 16, 1873 - Feb. 5, 1943
Military man who ran paper box factory

Harry was nearly a year old when he was photographed. His father, Otis was a grocery clerk, and his mother, Flora worked in a rubber shop with Hiram Bean and Edmund Stowe. They, too, lived on Central Street.

Harry largely followed a military career. In 1894 he was in the 5th Infantry, Company M (from Hud-



"Morning Glories", 1875 by R.B. Lewis.

son) with Willie Hastings. He served in Guantanamo Bay. A year later, while a 1st Lieutenant, he married Gertrude Mary Bond. Their son, Murray W. was born in 1896. By 1900 they were living with her father and the rest of her family about seven houses from where he grew up. His family still lived in the house next door to the Beans. Harry was now a Sgt. 2nd class (res.), still in the Mass. 5th Co. M, but he was also the superintendent of his father-in-law's wood and paper box factory, another, smaller Hudson industry. He was initiated into the Masons in 1901. In 1904 he obtained the rank of Captain in the military.

After serving in WWI he took over the family box making business. His wife, Gertrude died sometime between 1920 and 1928 and he married Mary Doyle in 1930. She was age 35; he was 57. That same year they moved to Arlington, Mass. His box company became the Consolidated Paper Box Company which still exists. Thirteen years later, on Feb. 5, 1943, Harry died in Arlington, Mass, but was buried in the Main Street Cemetery in Hudson with his parents.

Harry Ross
Sept. 2, 1872 - 1930
Lived with his mother and found love late in life

Harry Smith Ross was born on Sept. 2, 1872. He lived with his parents, Charles A. and Helen M. Smith Ross, and Winfield, his older brother on Cottage Street which abuts Central. Harry lead what appears to have been a quiet life. After graduating from Hudson High School in 1891 he worked in a drug store, passing his state pharmacy exam in 1906.

From at least 1900 he lived with his mother, a widow, until 1922 or 1923 when I suspect she died. Like Willie Hastings, he appears to have taken care of his family before marrying. On Aug. 1, 1923, Harry, age 50, married Althea Taber Smith, age 48. She was a housekeeper. It is her second marriage. Harry died in 1930, age 68 or 69 and his wife of seven years moved in with her father, Quincy Adams Taber.



Verso of 1875 "Morning Glories" identifying the children.

Nine of the original "Morning Glories," photographed one year later.

R. B. LEWIS, Photographer,
Hudson, Mass.

Gracie Bean.	*	Charlie Chase.
Frankie Howe.	*	Bertha Fletcher.
Willie Coolidge.	*	Cora Wood.
Maude Stowe.	*	Lena Morse.
	*	Harry Moore.

Morning Glories--2nd Edition.



R. B. Lewis, Copyright, 1875.



Other "Morning Glory" photographs

Because of the 1874 card's popularity, Lewis made a second view of the group in 1875. It was not as popular though and thus it is a bit harder to find. The first question that naturally comes to mind upon seeing the second 1875 group portrait is, "Why were three children missing?" Given the death rate of children at the time, our instinct is to presume the worst, but thankfully that is not the case. For whatever reason they

Casual group portrait of the "Morning Glories" at the Morse home, ca. 1878-1880 when the children were 4 1/2 - 6 1/2 years old. Lewis was probably the photographer. This version does not appear to have been circulated commercially. The children are not named, but can be identified as follows. Front row, left to right: Willie Coolidge, Frankie Howe, Lena Morse. Back row, left to right: Charlie Chase, Gracie Bean, Maude Stowe, Ernest Stowe, Cora Wood, Harry Ross, Bertha Fletcher and Willie Hastings. Ken Rosen collection

just weren't present that day. Indeed the first child, Gracie Bean, didn't die until 11 years later in 1886. Most lived very long lives, indeed Willie Coolidge made it to 101.

Collectors may know this second group portrait, but very few are aware that at least two more group portraits were made. Lewis likely

made the third portrait sometime between 1878 and 1880. The date estimate is based on a pediatric nurse's estimate that the children in this portrait were likely between 4 1/2 and 6 1/2 years old. This date also fits nicely before the final known group portrait.

The photograph appeared in the *Hudson News Enterprise* Jan. 9, 1897 along with an update on some of the children. The photographer was likely R.B. Lewis and it appears to have been taken again at Lena Morse's house although not on the porch. Unfortunately the children were not identified. Comparison with the later group portrait suggest the identifications.

A fourth, and so far the last known group portrait, includes all twelve children. It was made ca. 1882-1883 in Lewis's studio. Cora Woods believed that they were about ten years old at the time. It was certainly made before Gracie Bean died in 1886.

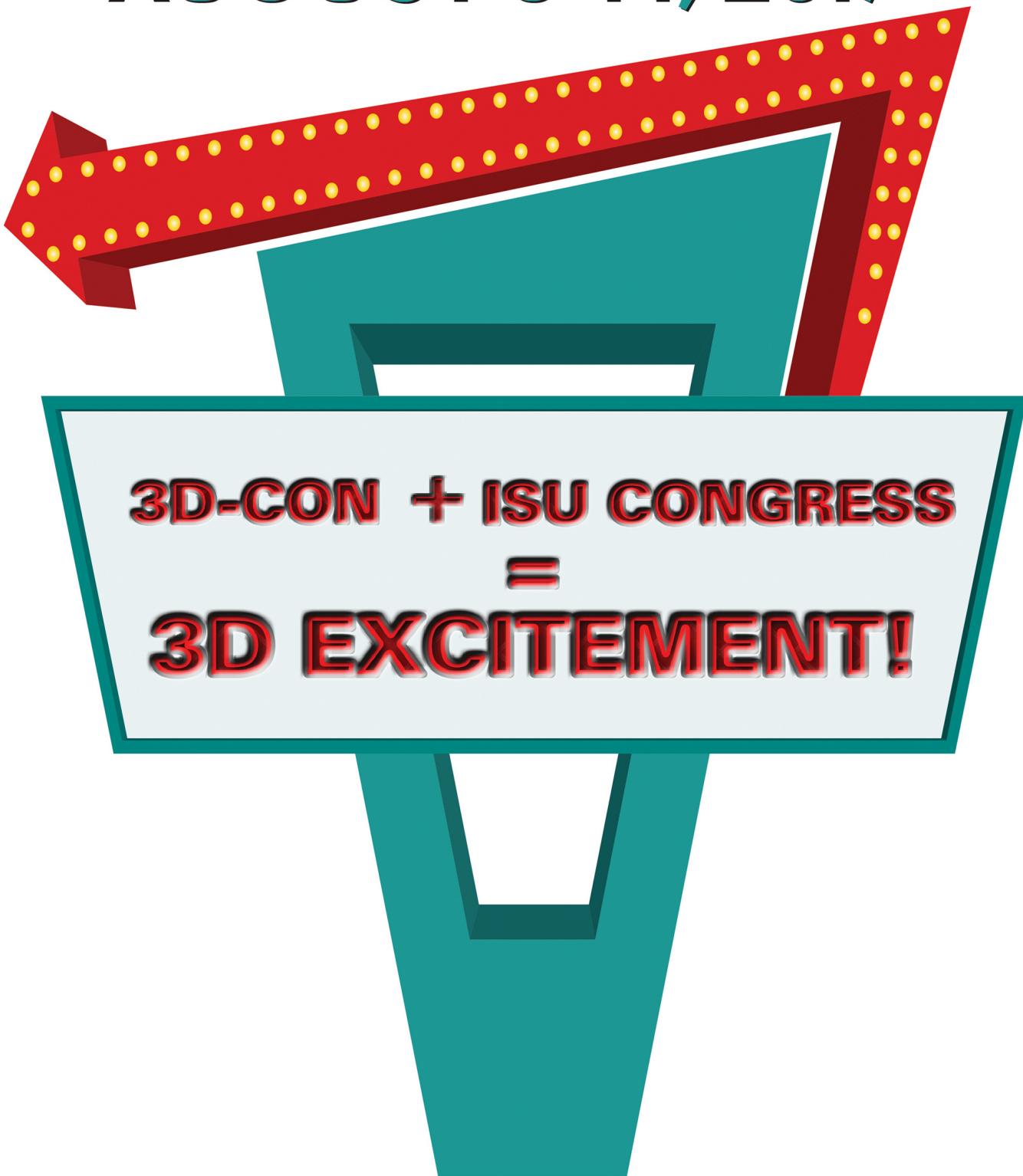
With the passing of William Coolidge in 1975, the last of the Morning Glories was gone. Hopefully when encountering the seemingly omnipresent 1874 stereo group portrait of these twelve children, people will remember more about them

(Continued on page 20)

"Morning Glories", by R. B. Lewis, ca. 1882-1883. Front row, left to right: Willie Coolidge, Gracie Bean, Cora Wood, Lena Morse, Bertha Fletcher and Maude Stowe. Back row, left to right: Charlie Chase, Ernest Stowe, Harry Ross, Harry Moore, Frankie Howe and Willie Hastings. Hudson Historical Society collection



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A Petrified Stereoview

by David Horine

I don't recall where I bought this stereoview. I'm sure that it caught my eye because it seemed to show a scene from a petrified forest in the western United States. The card has no printing to identify the scene or its maker.

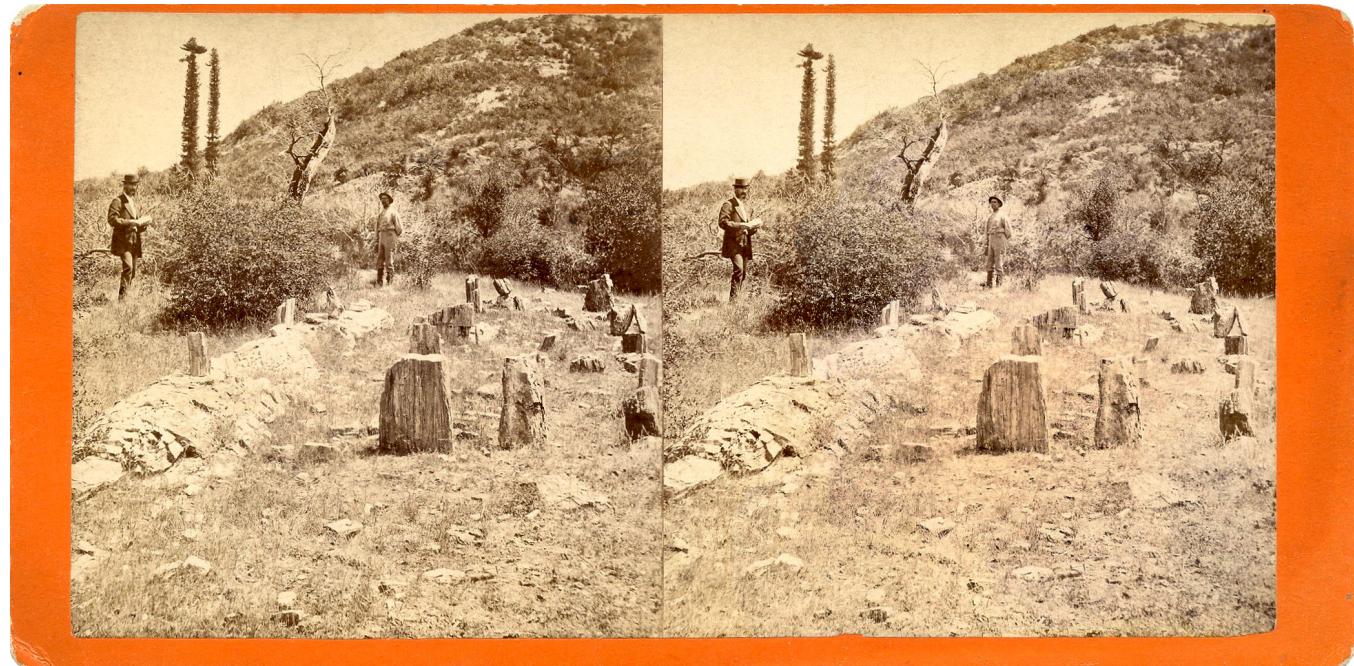
I see a dry landscape with two men in garb from about the turn of the century. I see a lot of rocks with

the linear markings that could indicate petrified wood. Most of the rocks have been placed in ways that seem unnatural. On the left side, I see a long rocky structure that could be the remains of a fallen petrified tree trunk. There is a bush in the foreground and two very spindly trees in the background. One man is standing next to a withered tree.

The most well-known locale for petrified wood in the United States is the Arizona Petrified Forest National Park. In my stereoview of that place, the landscape doesn't match that of my mystery view.

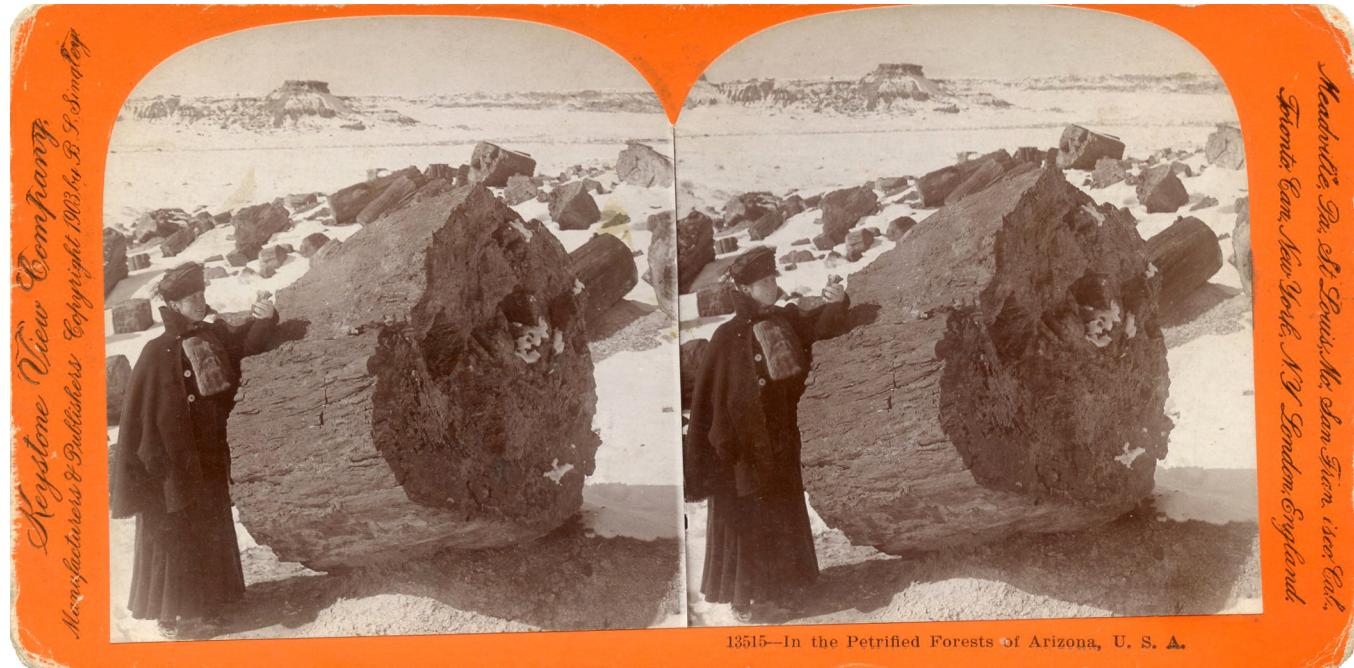
I Googled "Arizona Petrified Forest" to look at other views of the area. I see fewer plants and no trees that

(Continued on page 32)



Unidentified view from the author's collection.

Keystone View Company No. 13515, "In the Petrified Forests of Arizona, U.S.A."



13515—In the Petrified Forests of Arizona, U. S. A.

New 3-D Posters and Comic Books Available Online

by Lawrence Kaufman

I was thrilled to discover that Comic Book legend Denis Kitchen has recently released some new 3-D posters. Back in the summer of 1970, Kitchen released *Deep 3-D Comix* No. 1, with a 75 cent cover price and cool 3-D glasses attached. The book was so popular that the first printing sold out and it had at least two more printings, with a \$1.00 cover price. The \$1.00 books have been the ones that are usually found for sale on Ebay and other auction sites. But, Kitchen is selling the very rare first printing on his website deniskitchen.com, for only \$25.00. Kitchen had planned a second *Deep 3-D Comix*, but unfortunately it never materialized. With the exception of the 1966 re-printing of the DC *Batman 3D comic* (which was taking advantage of the television shows popularity) this was the first new 3-D comic book since the fifty 1953/54 3-D comics. You would have thought *Deep 3-D Comix*'s record sales would have prompted someone else to publish more 3-D comic books, but it would be another twelve years before 3-D Video Corporation published *Battle for a Three Dimensional World*.

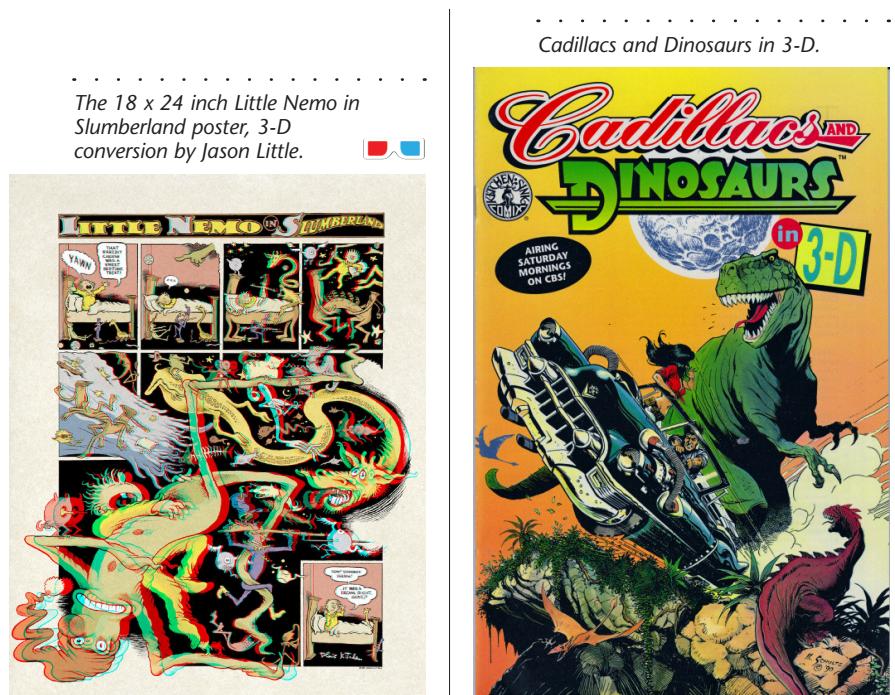
Kitchen did eventually publish a few other 3-D comic books and posters, mostly with 3-D conversions by Roger May, who had learned 3-D conversion from Ray Zone. One of those titles is the second printing of *Cadillacs and Dinosaurs in 3-D*, which was released in the fall of 1993, coinciding with the CBS Saturday Morning television show. This title is also available new on his website. When you go to denniskitchen.com, click on the Steve Krupp's Curio Shoppe link where you will find links for Comic Books and Posters. Searching for 3-D should bring up all the 3-D items. Unfortunately that search also may bring up items which are out of stock, such as the *Xenozoic* 1992 3-D Poster by Mark Schultz.

The other items available have a little history. *Major Arcana* was originally a psychedelic album cover

(Continued on Inside Back Cover)



Major Arcana by Denis Kitchen and Roger May.



Cadillacs and Dinosaurs in 3-D.

Shackleton's 1907-1909 British Antarctic Expedition

A Journey in 3-D

by Ron Blum

Most people will know of Ernest Shackleton's Antarctic expedition of 1914-1917 when his ship the *Endurance* was trapped in the ice for several months before members took to open boats when the ice broke up. After an arduous sea voyage they reached Elephant Island and eventual rescue. Most will not realize the Shackleton had been to the Antarctic twice before, once with Robert Scott in 1901-04 in his unsuccessful attempt to be the first to reach the South Geographic Pole. Following that failure, Shackleton decided to organize his own venture to the Southern Continent.

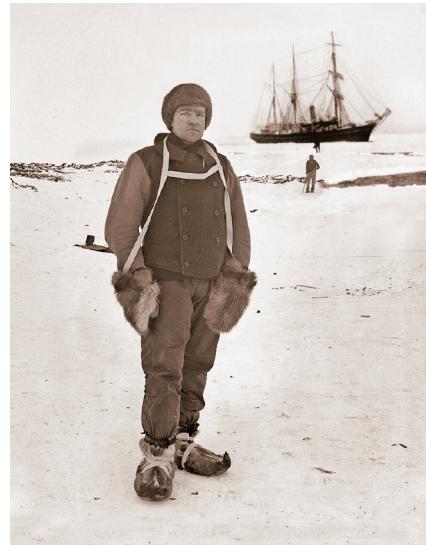
The author has just published a book on that expedition with the

above title, illustrated mostly with 3-D images assembled by the author from glass plates never seen before as such, despite being about 110 years old. These plates are a part of the South Australian Museum's Polar Collection, the largest body of Antarctic artifacts, papers and photographs in existence. The author has transposed, cropped and placed the 3-D images on mounts that identify the Expedition and the South Australian Museum. The book includes a small stereoscopic viewer.

The British Antarctic Expedition

Ernest Henry Shackleton was born in County Kildare, Ireland in 1874 to

SS *Koonya* takes the strain on the long haul to the Antarctic Circle. No Antarctic exploring ship had been towed to the sea ice before.



Ernest Shackleton and Nimrod at Cape Royds, Antarctica.

Ernest Shackleton's
British Antarctic Expedition 1907 - 09



Australian Polar Collection
S.A. Museum

Ernest Shackleton, S
British Antarctic Expedition 1907 - 09



Nimrod crosses the Southern Ocean under tow.

father Henry, a doctor of medicine, and mother Henrietta nee Gavan. He was the second of ten children and the eldest son. He was educated at home by a governess until the age of eleven when the family moved to suburban London where he completed his secondary schooling. At the age of 16 he signed on the full rigged ship *Hoghton Tower* and at the age of 24 became certified as "Master" qualified to command a British merchant ship anywhere in the world. He continued at sea in steamers working for the Union Castle Line.

In 1901 he applied to become a member of Scott's 1901-04 Antarctic expedition and was appointed as third officer to the expedition ship *Discovery*. It should be noted that Shackleton was one of two others who accompanied Scott on his unsuccessful attempt to reach the South Geographic Pole.

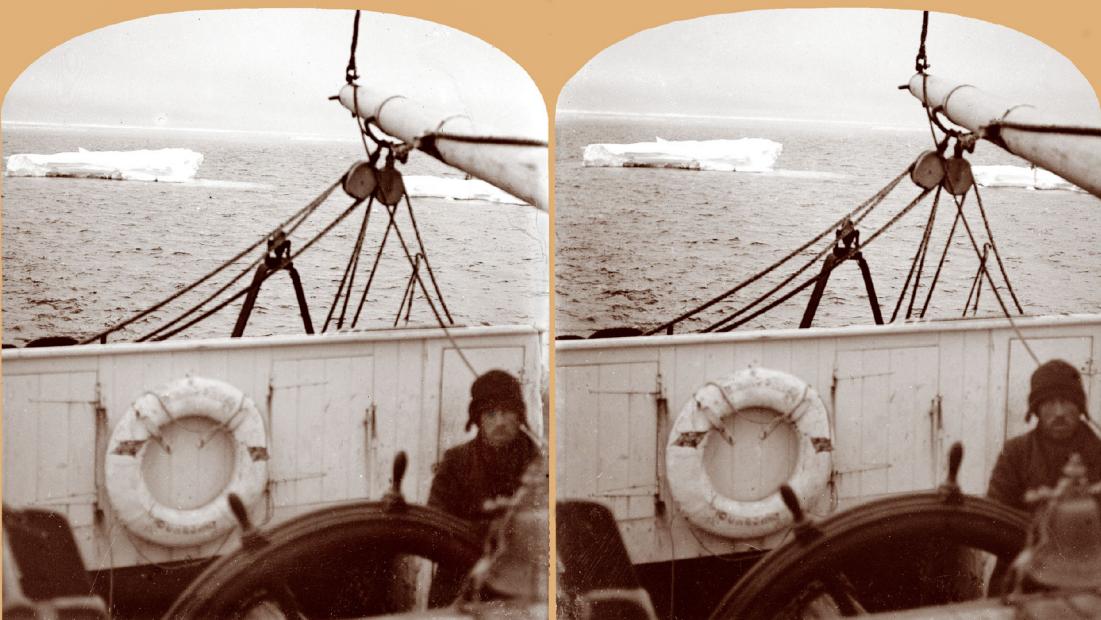
On his return to London, Shackleton decided to form his own expedition in an attempt to be the first to reach the pole. In March 1907, seek-

ing funds, he outlined his plans to the Royal Geographical Society but unfortunately they did not back his proposal as unbeknown to him, Scott was also planning another expedition to the south and they were backing that.

Without backing, Shackleton was forced to borrow money and seek private sponsorships which were not easy to come by. He found a major sponsor in William Beardmore who owned the Arrol-Johnston motor car company and a condition was that a motor car be taken to the Antarctic.

Nimrod, under her own steam, encounters icebergs after crossing the Antarctic Circle.

Ernest Shackleton, S
British Antarctic Expedition 1907 - 09



Ernest Shackleton's British Antarctic Expedition 1907 - 09



With money in short supply and time running out, Shackleton purchased a 41 year old wooden auxiliary schooner the *Nimrod* unsighted. He was disappointed at first as it was run down and smelt of fish oil, but after fitting new masts, rigging her as a barquentine, making repairs and re-caulking, she was made fit for the venture.

After recruiting expedition members, loading of stores and a hut in prefabricated sections, *Nimrod* departed for Lyttelton New Zealand

Nimrod moors to the ice-foot at Cape Royds, Ross Island, overlooking McMurdo Sound. "Winter Quarters" will be established nearby.

The Great Ice Barrier, later named the "Ross Ice Shelf" after James Clark Ross who sighted it in 1841. Shackleton had planned to set up Winter Quarters on this vast mass of ice, as a launching spot to reach the Geographical Pole in the Spring. Safe access proved to be impossible so he was forced to retreat to McMurdo Sound despite an undertaking to Scott not to do so.

via several other ports. In Australia, the Australian government chipped in with £5,000 to assist the cash strapped expedition with conditions. Here we see the entry of two Australians to the shore party: Professor Edgeworth David from Sydney University and Douglas Mawson from Adelaide University. David brought

along a Stereo Graflex camera from which the 3-D images here were taken. Mawson took most of the single images. The land party who would spend the winter in the Antarctic now comprised fifteen men.

At Lyttelton, ten Siberian ponies were loaded as deck cargo, housed in two, five compartment stalls. Another five ponies had to be left behind as there was insufficient room to accommodate them. The motor car

Ernest Shackleton's British Antarctic Expedition 1907 - 09



Australian Polar Collection
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Ernest Shackleton's
British Antarctic Expedition 1907 - 09



The first pony to set hoof on Antarctica is lowered to the foot-ice. Of the ten ponies loaded at Lyttelton, two died on the voyage south and four more soon after as a result of eating salt laden volcanic sand. This would be a serious loss to Shackleton as he would be depending upon them for his attempt to reach the South Pole.

in a large crate, dog kennels and miscellaneous supplies cluttered the deck. Shackleton had purchased the ponies from northern China and had them shipped to New Zealand where they were quarantined on Quail Island. He would be relying on them for his quest to reach the South Pole.

The hold was full of goods including a year's supply of fodder for the equine, as grass does not grow in the

Antarctic. The congestion caused a problem as *Nimrod* could no longer carry enough coal to journey to the Antarctic and back and leave enough coal for the expeditioners to spend up to a year in the cold polar region.

The Union Steamship Company of New Zealand with funding assistance from the N.Z. government provided a

solution in that the *Nimrod* would be towed to the Antarctic Circle by the steamship *Koonya*.

On New Years Day 1908, *Nimrod* was towed out of Lyttelton Harbor, accompanied by many small boats as it was "Regatta Day" and the expedition ship was a star attraction. It is summer in the southern hemisphere.

The passage south from Lyttelton can be a rough one, as in crossing the Southern Ocean the prevailing westerly winds are unimpeded by

The motor car, removed from its crate has been lowered to the ice. The first to go to the Antarctic, it is an Arrol-Johnston car of 12-15 horse-power with some special features including an air cooled engine.

Ernest Shackleton's
British Antarctic Expedition 1907 - 09



Ernest Shackleton's British Antarctic Expedition 1907 - 09



Australian Polar Collection
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the land masses of the world. The seas are whipped up by such gales making life very uncomfortable for all on board. *Koonya* towing the *Nimrod* would have attempted a diagonal course across the never ending swells but with seven tons of steel tow cables on the bow, *Nimrod* was unresponsive to the helm and at the mercy of the seas. Shackleton stated in his book *The Heart of the Antarctic* (Vol. I pp.49-50), that: "The *Nimrod* rolled over 50 degrees from the perpendicular to each side: how much

Digging out stores after the blizzard.

more than that I cannot say, for the indicator recording the roll of the ship was only marked up to fifty degrees, and the pointer had passed that mark."

After a record tow of 1,501 miles (2,400 km) the ships reached the Antarctic Circle where the tow cables were cast off. *Koonya* signalled "good-bye" and headed back to New Zealand. Edgeworth David took many photos of icebergs with his

stereo Graflex camera as *Nimrod* continued south.

Before leaving London, Scott requested of Shackleton that he not establish a base in the area of McMurdo Sound where they had been before. Perhaps unwisely, he agreed to this demand. Shackleton's aim now was to attempt a "landing" on the Great Ice Barrier, a vast region of ice later known as the Ross Ice Shelf. Fed by glacial tongues coming off the Antarctic ice cap, two miles thick in places, it is about 600 miles (almost 1,000 km) long and 400

At the landing place we see the ice breaking up around *Nimrod*. Soon she will relocate to a new position.

Ernest Shackleton's British Antarctic Expedition 1907 - 09



Australian Polar Collection
S.A. Museum

miles (650 km) wide. By its huge size it is a "barrier" to accessing the land mass beyond.

Establishing a base on this ice would have an advantage of being closer to the South Pole than Scott's "Hut Point" base on Ross Island, McMurdo Sound, but coming too close to the frequently calving ice shelf was clearly unsafe for a small wooden exploration ship.

After almost ten precious days searching for a suitable site to establish the Winter Quarters on the ice, on 3rd February 1908, *Nimrod* berthed alongside the ice-foot at Cape Royds overlooking McMurdo Sound.

The off-loading of stores had two main objectives. First, to be done as quickly as possible so that the ship could return to safer waters. As a result supplies that were not needed immediately for the expedition party were placed in safe convenient areas for retrieval later. Such goods included boxes of food and bags of coal. The second consideration was the erection of the hut and other essentials necessary for survival during the Antarctic winter. The ship could not depart until the Winter Quarters were reasonably secure.

One day weather conditions deteriorated and developed into a blizzard that required *Nimrod* to stand clear of the ice with her engines going to maintain position. Most of the Expedition team were ashore and fortunately secure in the almost



The hut in winter dressed in snow, looking towards McMurdo Sound. To the right and against the hut are the stables, then the garage for the motor car. The meteorological station is at the extreme right.

completed hut. Conditions quickly abated and the ship returned. The depots of stores remote from the hut near the sea were found to be completely encased in solid ice. These had to be dug out with picks but some remained hidden until the summer when the ice melted. Before unloading of stores was completed, the foot-ice to which *Nimrod* was moored broke up, requiring the ship to relocate to a new position.

When the hut was complete and all stores off-loaded, *Nimrod* departed.

The land party was now on their own and there was much work to do. The first task was to make the hut more comfortable, to turn chaos into order as many of the unopened priority boxes lay scattered in disarray. The hut as built was essentially a shell with interior mostly open space with minimal divisions. But gradually with much hard work the men created rooms using the multitude of packing cases, most of them still filled with canned food and other goods. When the contents were

Expedition members dug a hole through the ice on one of the fresh water lakes on Ross Island. Raymond Priestly, using a sledge as a ladder, enters the hole to take samples from the water below.

Ernest Shackleton's
British Antarctic Expedition 1907 - 09



Australian Polar Collection
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required in the future, the side would be levered off to access the contents and the empty box, still part of a wall, was left in place to store loose items.

All men were assigned duties to keep all shipshape. This included kitchen duties, sweeping floors and bringing in coal from outside. A person was always nominated to night duty with the main task to keep the fire going to maintain warmth in the hut.

Prior to the onset of winter a small party, man-hauling a laden sledge most of the way, successfully climbed Mount Erebus, a 12,450 ft. (3,790 m) active volcano on Ross Island, reaching the summit in three days. This was the first time it had been scaled.

Shackleton and his 14 men endured the long winter at Cape Royds waiting for the sea to freeze, across which sledge journeys would be made to establish supply depots in the Spring. With food depots established, two important sledge journeys were made in the Summer:

1. A northern journey across the sea ice, then inland to the vicinity of the South Magnetic pole. The compass always points in a north-south direction following the earth's magnetic field. It circulates through the Earth's molten core, entering and leaving at the poles, one north, one south. This arduous journey, mostly man-hauling their laden sledge took over 122 days. They were picked up

There were many ice grottoes to explore and photograph, some requiring long exposures.

by the *Nimrod* on the ship's planned return.

2. A southern journey led by Shackleton in an attempt to reach the South Geographic Pole, around which the Earth rotates. Accompanied by three other men, each leading a pony hauling a sledge, they got within about 100 miles (160 km) of their goal, further south than any man had gone before. After a jour-

ney lasting over four months, the party was picked up by *Nimrod*. All ponies perished on the venture.

Further information on this Antarctic expedition can be found in the author's book, *Shackleton's 1907-1907 British Antarctic Expedition, a Journey in 3-D*. Available from the South Australian Museum Bookshop, www.shop.samuseum.sa.gov.au. 

R. B. Lewis' Morning Glories (Continued from page 10)

than the fact that R.B. Lewis managed to get them all to hold still.

Acknowledgements

Ken Rosen and Gayle Yiotis both provided significant assistance. Ken surprised me with a completely unknown view of the Morning Glories. Gayle Yiotis helped me find Maude Stowe and Charlie Chase's death data, and provided encouragement when I hit genealogical dead ends. I would also like to thank Lewis Halprin and the staff of The Hudson Historical Society for their gracious help. Lew not only provided the last group portrait of the children, but also Cora Wood's reminiscences about the Morning Glory photographs. His book, *Images of America: Hudson* (Hudson Historical Society, 1999) also provided additional illustrations and information.

In addition, I have used numerous historical resources such as census records, city and business directories, and newspapers to document their lives—far more than recounted here. There is not enough room to footnote each fact, but I will be happy to provide additional information or documentation if requested.

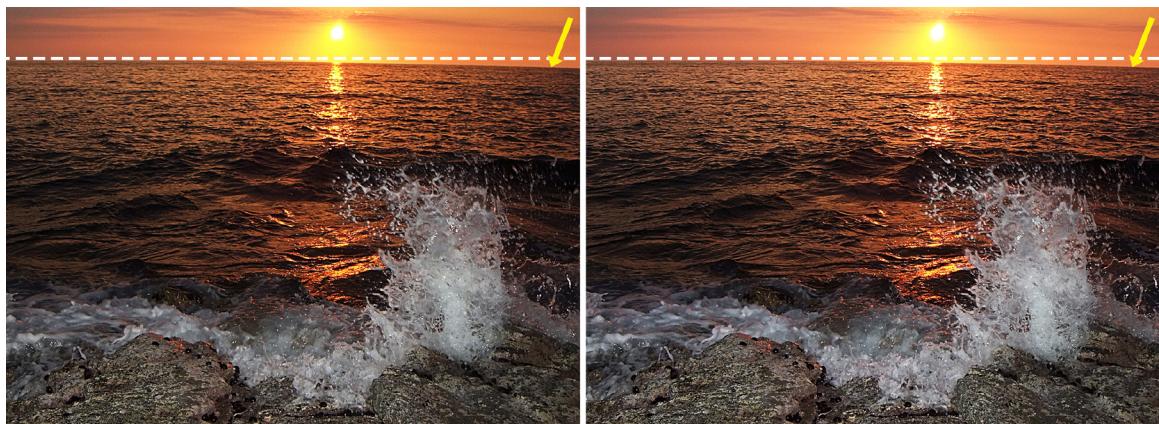
Notes

1. Cora Wood, "The 'Morning Glories", 1950. Typescript in the Hudson Historical Society, Hudson, Mass. Kindly shared by Lewis Halprin.
2. Maude had several noteworthy people in her family. Her cousin Kester Hastings, went to West Point and was a member of the Sons of the American Revolution. Kester's son, David Ainsworth Hastings became a Major General, who served in Korea and was buried in Arlington National Cemetery.

(Continued on page 25)

Getting it Straight

Fig. 1.



I often accidentally take photos with slightly tilted horizons. Also, I sometimes want to correct for perspective distortion to straighten out buildings or trees, so that they don't lean in towards the center of the frame. StereoPhoto Maker has a simple to use, built-in adjustment to correct for both of these problems.

Figure 1 shows a common problem. In this picture, taken with a Fuji W3, the horizon is slightly curved, and also tilts down towards the right side of the frame. I've added a straight, level, dashed line to the photo, along with some arrows, to make it easier to see the problem. This distortion occurs because the Fuji has a rather wide angle of view when it's fully zoomed out (which is the state the camera is always in when you first turn it on). The tilted horizon occurs because I'm lousy at holding the camera straight.

The purpose of the Stereoscopic Society of America (SSA) is to provide a means for stereo photographers to share their work with each other in a supportive and noncompetitive environment. This is primarily accomplished by means of our postal folios, which currently encompass Holmes style stereo cards, anaglyphs and Realist and medium format stereo slides. Each folio circulates by mail from member to member. When a participant receives a folio, they remove their old view which has been commented on by others, add a new image, and then make constructive comments on the other maker's photos already in the folio before sending it on to the next person.

SSA membership is free to anyone who is already an NSA member. For more information, visit our website stereoworld.org/ssa or contact SSA Membership Secretary Dan Shelley at dshelley@dddesign.com.

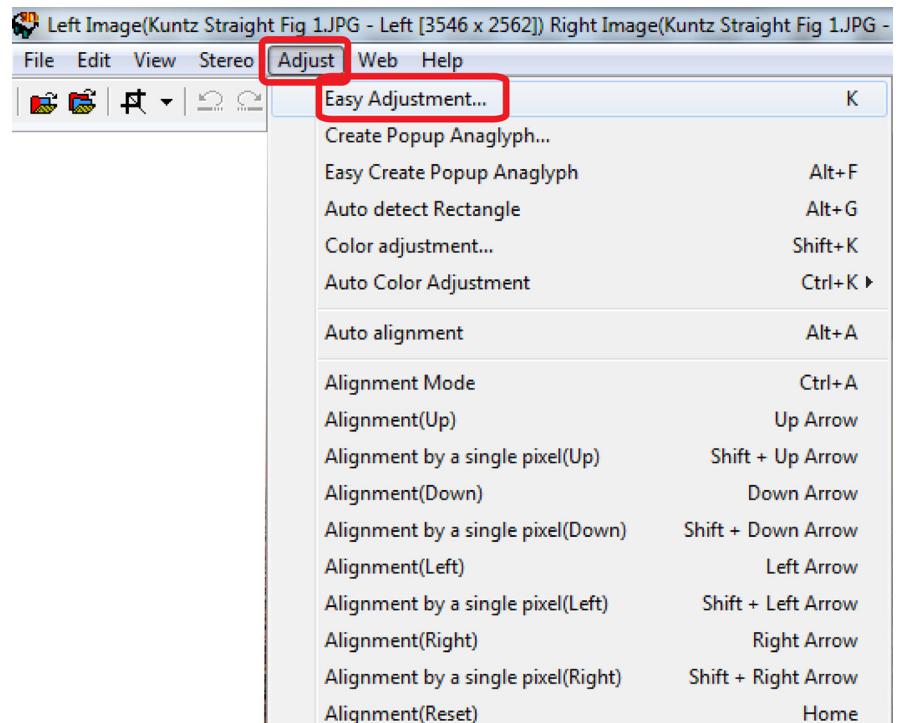
To make the adjustment that will fix this problem, open StereoPhoto Maker and load the photo (note that it's usually best to perform these

menu choice is shown in the graphic (Figure 2).

This brings up the dialog box shown in figure 3. Several things are happening here, so I've duplicated the part of the window with the controls and made it larger, so that it's easier to see everything. First, I've checked the "Show Grid" option to give myself some lines that will make it easier to see when I've got the horizon absolutely level and straight.

Next, in the "Basic" tab, I've used the right/left arrow adjustments to rotate the image until it appears to be as parallel as possible to the horizontal grid lines. All the adjustment

Fig. 2.



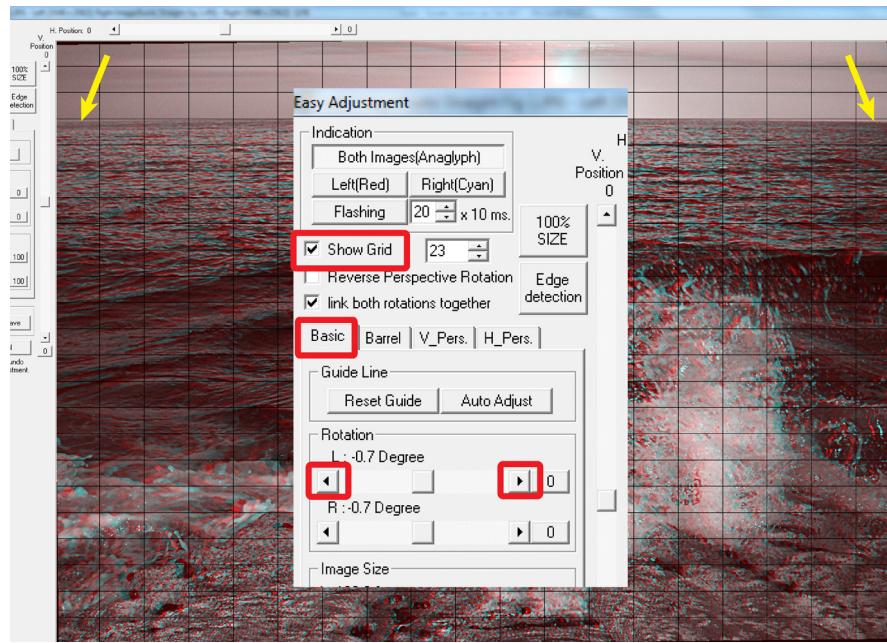


Fig. 3.

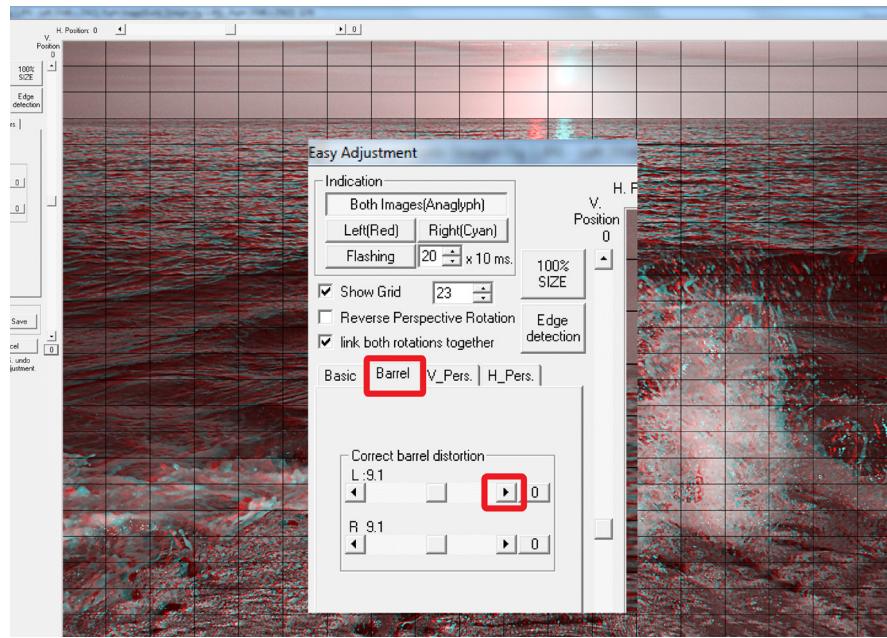


Fig. 4.

options I'm using are outlined in the figure. When performing the rotation adjustment, I just compared the horizon in my photo to the nearest horizontal grid line visually as best as I could.

While I've now got the horizon level, it still droops at the edges, which are indicated with the yellow arrows. Since the horizon in my photo is a curve, rather than a straight line, I'll never be able to get it perfectly level. Luckily, the program has an adjustment for this, too (figure 4).

I'm still in the "Easy Adjustment" dialog box, but now I've clicked on the tab labeled "Barrel," which is one to the right of "Basic," and is outlined in the blown up section in the graphic. Again, I simply keep pressing the arrow on the adjustment slider (outlined) until it flattens out the horizon. With this adjustment, the horizon is now both perfectly horizontal and flat. To accept all the changes I've made, I just hit the "OK" button at the bottom of the adjustment section of the window. Note that sometimes these adjustments will bring areas that are outside of your image into the frame; these areas will just look black. If this happens, these can be eliminated by cropping.

Another particularly useful set of adjustments in this same dialog box are the ones for horizontal and vertical perspective. These are found in the tabs labeled "V_Pers" and "H_Pers," just to the right of the "Barrel" tab. Figure 5 (which has not yet been windowed or cropped) is a good example of how they can be employed. In this photo, the banister posts on the staircase leading up to the pagoda lean in because of the angle at which the photograph was



Fig. 5.

taken. Sometimes, I might want that distorted effect, but in some cases I might want to eliminate it.

To get rid of the perspective distortion, I start by loading the photo into Stereo PhotoMaker, and again go to the "Easy Adjustment" dialog box (figure 6). Then, I click on the "H_Pers" tab and move the slider in that section (outlined) until the posts are pointing straight up, instead of leaning inwards. Again, I use the grid lines as a visual guide. This adjustment leaves me with posts that point straight up, but which are slightly curved. To correct this, I go into the "Barrel" tab and make an adjustment as I did in the previous example (this adjustment isn't shown here).

Note that making these perspective adjustments alters the shape of the frame to introduce some triangular shaped blank areas at the corners of the image (indicated with the green arrow), as well as blank material at the bottom. These must be eliminated during cropping. The final stereo image, cropped to get rid

of these blank areas, and with the stereo window set properly, is shown in figure 7.

There are numerous other options in these menus giving StereoPhoto

Maker a variety of flexible and powerful tools for image correction. I encourage you to experiment with them and see how they work for yourself. 

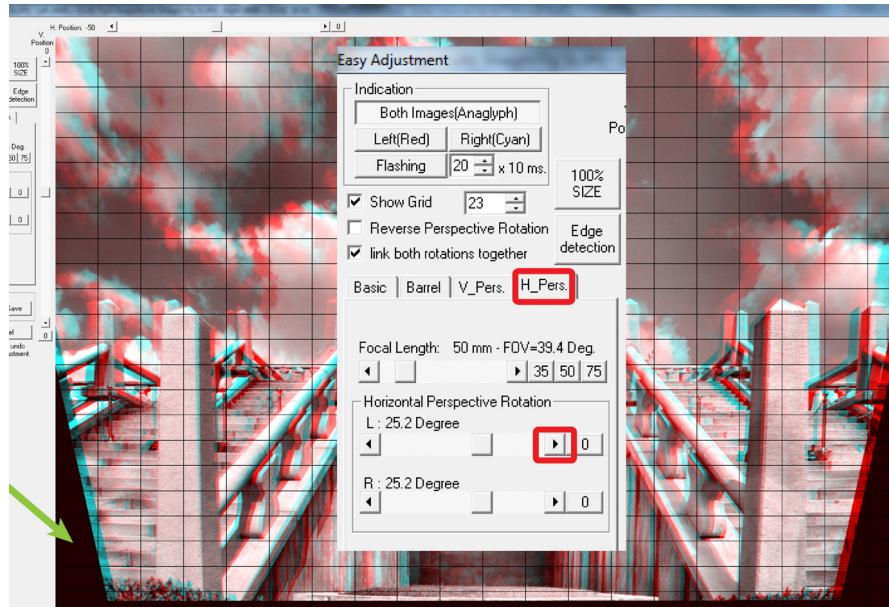


Fig. 6.



Fig. 7.

Smitten

The music behind Jeff Boller's animated 3-D video *The Simple Carnival – Smitten*, seen at 3D-Con 2016, will be available on a CD of the same name, for release February 14, 2017. The album CD release includes custom 3-D glasses and a 12 page lyric booklet with anaglyphic stills from the video. CDs and downloads can be ordered through simplecarnival.com and the video can be seen at smitten3d.com. 



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by Richard C. Ryder

They made us many promises, more than I can remember, but they never kept but one; they promised to take our land, and they took it." This poignant obituary for the Plains Indian culture of the 19th Century was supposedly uttered by one of the greatest, perhaps *the* greatest, of Native American leaders of the Northern Plains tribes, the Lakota or Sioux chief, Red Cloud.

This remarkable leader of the Oglala branch of the Lakota people had outlived all of his more famous contemporaries, great warriors such as Crazy Horse, who had defeated Custer at the Little Bighorn in 1876 only to be killed in captivity the following year, and the Hunkpapa medicine man, Sitting Bull, a noncombatant veteran of both the Custer fight and Bill Cody's Wild West Show, who suffered a similar fate during the "ghost dance" uprising of 1890. Even Chief Joseph, who in 1877 had led the Nez Percé in their epic thousand-mile flight for freedom, would now truly "fight no more forever." Geronimo, that quintessential Apache warrior of the southwestern deserts and mountains, had been the last to go, just months before, dead in Oklahoma of pneumonia contracted during a drunken stupor, this after years of imprisonment in Florida and four years after he had ridden in Theodore Roosevelt's inaugural parade. Yet, now blind and approaching ninety, Red Cloud lingered on.

Long gone were the glory days when he had not only defeated the U.S. Army in battle but secured a peace treaty on his own terms. Not that it mattered much. By the time he died in December of 1909, the Lakota, Cheyenne, Arapaho, and all the rest had been broken by the relentless pressure of the Army, abetted by the railroads and the waves of settlers they brought to the plains. In little more than a quarter century, the mobile horse-and-buffalo-based culture of the Plains tribes had been eradicated, with the survivors confined to reservations, often living in the most inadequate of conditions

and frequently under administrators who were appallingly corrupt. Red Cloud had a right to be bitter.

Born somewhere along Nebraska's upper Platte River in 1822, Red Cloud (or "Mahpiua Luta") had established his reputation in wars against the Pawnees, Crows, and other tribes during the 1840s and 1850s and cemented it by killing Bull Bear, chief of a rival Lakota clan, in an intra-tribal feud.

When, in the wake of the Civil War, prospectors moved out onto the Plains, Gen. Patrick Connor was sent to build a series of forts along the Bozeman Trail to protect the miners. The Trail crossed Sioux land in the Powder River country and the forts were in direct violation of an existing treaty. This led to a prolonged series of clashes in what became known as Red Cloud's War. Most notable had been the so-called Fetterman Massacre.

Lieutenant William J. Fetterman had loudly boasted that with only 80 men he could ride through the entire Sioux nation. Now it seemed he might get that chance. As Fetterman rode out from Fort Phil Kearny at the head of his men to relieve a wood-cutting party that had come under attack, a handful of hostiles appeared on a nearby ridge, taunting the troopers. Fetterman turned and charged. The Indians wheeled their ponies and vanished. Pursuing their quarry, Fetterman's men poured over the ridge and entered a deep ravine. Suddenly, Indians seemed to appear from everywhere, firing into the massed cavalrymen. It was a perfect ambush. The troopers were cut down—all eighty-two of them died with their commander.

The ambush had been Red Cloud's doing (or so it is widely alleged). By now chief of the Bad Face Lodge and war leader of the Oglala, Red Cloud led the Sioux and their Cheyenne allies during the two-year conflict. Yet if the Fetterman fight had been a triumph, the Sioux were badly overmatched. In the ensuing Wagon Box Fight, a mere thirty-two soldiers, holding a fortified position and

armed with repeating rifles, successfully repulsed several hundred of Red Cloud's best warriors.

Yet Red Cloud so kept up the pressure of harassing attacks on the soldiers that he forced the U.S. government, in return for the 1868 Treaty of Fort Laramie, to agree to major land concessions as well as to abandon the Bozeman Road and its forts. For his part, Red Cloud promised never to make war again, a promise that he kept, although it cost him much of his people's support in later years.

In 1870, Red Cloud and several other Plains leaders traveled to Washington as guests of the government. Here, as intended, they were impressed by the magnificent buildings and awesome military and industrial power of the United States.

But this cut both ways. Red Cloud attracted much popular and press acclaim, both in Washington and in an appearance at New York's Cooper Union. In all, he would make more than half a dozen trips to Washington over the years.

Nevertheless, the Sioux leader recognized that the Plains tribes could never win in the long run; they would just have to make the best deal they could and hope the whites would keep their end of the bargain. However, he also realized that the government's power *could* be countered by diplomacy, compromise, and influence. Other key weapons would be procrastination and a deviousness in his dealings with Washington that whites found infuriating. Yet, over the years, Red Cloud gained many powerful white friends, such as Yale paleontologist Othniel Marsh, who successfully testified on the Sioux leader's behalf before a government committee on reservation abuses.

But the government did not long honor the treaty. Though the Sioux had been promised the area in perpetuity, discovery of gold in the Black Hills in 1874 had led to an influx of miners. When some of the younger warriors responded with violence, the Army was sent in,



"Red Cloud," the great Sioux leader, photographed in the late 1870s or early 1880s by Stanley J. Morrow, Yankton, D.T. (Dakota Territory).

ostensibly to evict the miners. The result was the Great Sioux War of 1876-77.

Although Red Cloud outwardly counseled peace, he in essence tried to remain neutral as thousands of Lakota and Cheyenne left the reservation to join the warrior bands of Gall, Crazy Horse, and others. The Army moved against the hostiles in a three-pronged assault, badly coordinated as it turned out. There were just "too many" hostiles, as the scouts had warned. But even though Gen. Crook was defeated on the Rosebud and "Yellow Hair" wiped out at the Little Bighorn, the end results were as Red Cloud had foreseen. The hostiles were either exterminated or rounded up and confined to the reservations; even those Lakota and Cheyenne who had not taken part suffered.

With the buffalo gone, the Plains tribes were now effectively wards of the government, living on promised handouts. But the beef cattle were often woefully thin and the blankets threadbare. Much of the government money appropriated for such items wound up in the pockets of corrupt Indian agents instead.

It was one of the worst scandals of Grant's ill-starred Presidency, and numerous officials, from local reser-

vation agents all the way up to the Commissioner of Indian Affairs were forced to resign, in part based on the testimony of Red Cloud and his white friends. These abuses had been one of the prime causes of the 1876 Sioux War—oddly enough, Custer himself had earlier been censured for supporting the Indians' claims of mistreatment!

As one of the most prominent (and potentially dangerous) of all the Sioux leaders, Red Cloud was bounced from one reservation to another over the years, eventually winding up at Pine Ridge, where he engaged in a long-running feud with agent Valentine McGillycuddy, a man who was every bit as vain, contentious, and jealous of his authority as Red Cloud was. There had also been a decades-long rivalry with Spotted Tail of the Brulé clan for supreme leadership of the reservation Sioux. And at times it seemed that Red Cloud was more concerned with his own dignity than with his people's welfare.

Then had come Wovoka's messianic "Ghost Dance" movement in 1890, which Red Cloud had supported until it spilled over into violence. But magic shirts had not stopped bullets and as the corpses of Big Foot's little band lay frozen in the

snows at Wounded Knee, even that forlorn attempt to hold on to the past had come to naught.

That had been almost twenty years ago and the end could not be far off now. Red Cloud's stand for peace had cost him dearly over the years. Many of his people, particularly the younger ones, had not understood. No matter. The whites and the young men who wished to forget the old ways would not have long to wait now. He would soon join his ancestors, this last relic of a vanished culture. 

R. B. Lewis' Morning Glories

(Continued from page 20)

3. Maude Stowe's death data was particularly difficult to determine and is a good lesson for genealogists to realize that not all legal documents are accurate. Her name at the time was Maude Olsen, which was a popular name, so other data had to be used to find the correct person. Maude was then living far away from her family and her husband had only vague information about her life. Thus on Maude's death certificate she is listed as age 45 (instead of 55, perhaps a little white lie?), from Boston (close enough) and her mother's maiden name was unknown. To complicate matters, the certificate was handwritten and later indexing transcribed "Stowe" as "Howe" thus obtaining a certified copy was the only way to solve the problem. 

Clip-on a Little 3-D

by Mark Willke

What may be the world's smallest 3-D mirror box beam splitter attachment is actually a clip-on device meant to allow 3-D photography with your cell phone. I've seen lots of clip-on lenses for phones, but never anything stereo. I stumbled across a listing for this cute little item on ebay recently, and decided I had to try it for myself. Its box is labeled "3D mini Lens, No. 1112SAI1." Instructions for use were also included in the listing:

How to use:

1. Place the lens at the middle of the Phone's or Pad's camera.

2. Open the camera, take photos, or videos.
3. Please use left and right style 3D glasses to watch the photos or videos.

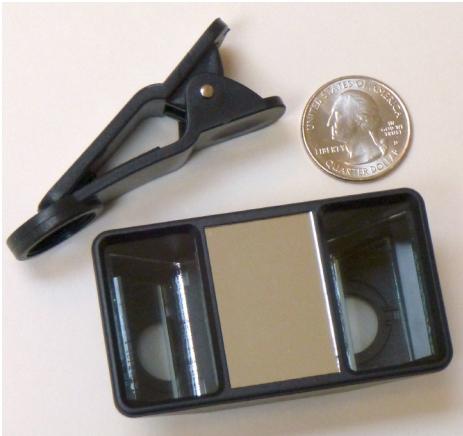
I was amused by step number 3, which is correct in a vague sort of way, but I doubt most people buying this device would know what kind of 3-D glasses they would need to correctly view the resulting images. I could envision someone looking at the side-by-side images on their phone's screen with anaglyph glasses or RealD glasses from a theater and wondering why they were not seeing anything in 3-D!

A warning in red type also appeared in the listing: "Note: This is not professional equipment, and

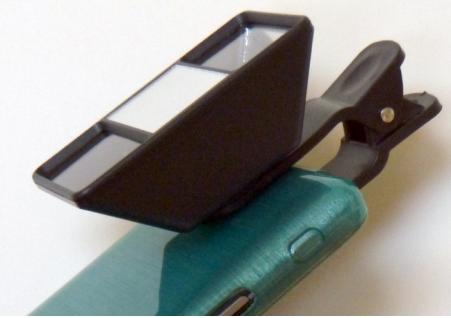


designed just for more fun in your life." With the price being only \$4.86 with free shipping from China, I wasn't expecting much. When it arrived several weeks later, I was surprised at just how tiny it was! It only measures 2.5" wide, 1.5" high and 1" deep. I was also surprised to see that it seemed to be constructed with real glass mirrors—for the price, I was expecting little pieces of silver mylar instead. The back of the adapter has a threaded collar that screws onto the included spring clip for attach-

The 3D mini Lens and its spring clip with a quarter included to show the scale.



The 3D mini Lens clipped onto a cell phone, ready for use.



With the 3D mini Lens in place, the wide septum between left and right images can be easily seen, as well as the additional vignetting on the outer edges.



NewViews

Current Information on Stereo Today
by David Starkman & John Dennis

ment to your phone. Another unexpected touch was a rubber pad on the spring clip to keep it from scratching your phone's screen.

I don't normally do any photography with my phone—it's just a cheap model with only a 5 megapixel camera that's not stereo. But maybe this attachment could at least fix the "not stereo" part of the problem! It was a little tricky getting it clipped on in just the right place. With the camera app running, I clipped the adapter in place but then

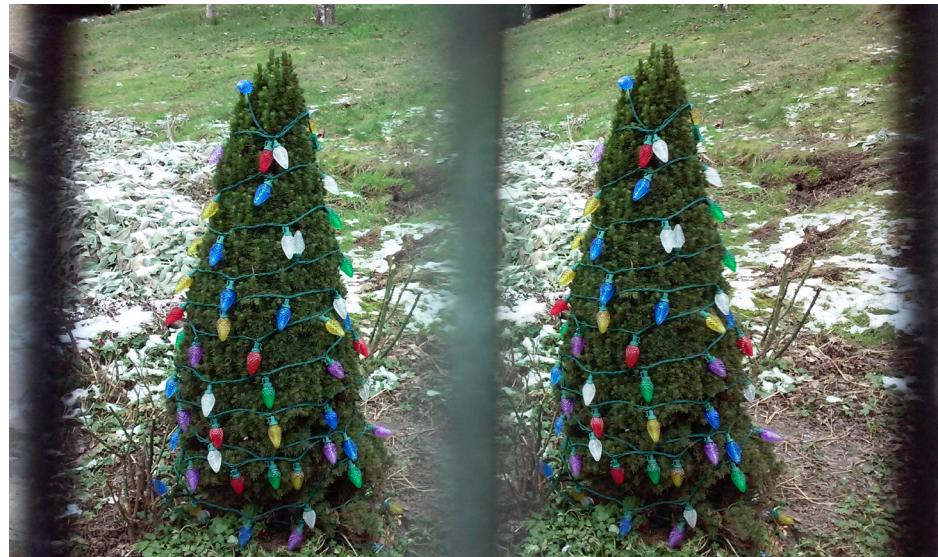
This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.

had to fuss with it until the septum appeared to be pretty much centered and vertical on the phone's screen. Once it was lined up, I was ready to test it out. I walked around the yard shooting various subjects, and it didn't appear that I had to do anything special as far as focussing the phone's camera—it seemed to operate the same as it does without the attachment.

Looking at the resulting images, I could see a definite softness to many of them, but I don't believe that was caused by the 3-D attachment—it's just the same mediocre image quality that my phone's camera always provides. I did see some keystone distortion, and the septum between the left and right images was awfully wide, with big fuzzy edges. Plus the outer edges of the images were also masked a little with similar fuzzy-edged borders.

I ran the files through Stereo Photo Maker, and was surprised at how well it was able to align them. In the process it had to apply nearly 7° of adjustment to the vertical perspective of both the left and right images to fix the keystone distortion. Because of the beamsplitter, these images are starting out only half the width of the camera's normal image area, and while setting the stereo window, Stereo Photo Maker had to do a fair amount of cropping on the sides, so the resulting stereo pairs had become quite vertical. They still contained a bit of the fuzzy left and right edges, so further manual cropping to reduce that made them even more vertical! Some pairs still seemed to contain a little misalignment along their top or bottom edges, but I would still call the resulting alignment quite good, considering how the images had started out.

Because the center-to-center interocular measurement of the attachment's two windows is only 45mm, it would seem like the device would be well suited to shooting stereo closeups. But it was frustrating to find that the closer the unit was moved toward a subject, the less common image area was contained in the left and right images, until at a close enough distance, the subject might only be visible in the left image or the right, but not both! I would think this problem might be solved by adjusting the angles of the mirrors, but in this simple device,



The image file taken directly from the phone shows the wide fuzzy septum along with the vignetting along the outer edges. The keystone distortion is not so easy to see in this image with no straight lines, but it is definitely there.



After processing the file through Stereo Photo Maker, the keystone distortion has been mostly eliminated. Additional cropping was done to reduce the amount of fuzzy edges, although they can still be seen a bit. Once all this processing and cropping has been done, the image becomes quite vertical.

there is no adjustment possible. Severe side-to-side cropping might still allow a proper stereo window to be set for a closer subject, but the resulting view might end up being more of a vertical strip than a normally proportioned photo!

If I had a fancier phone with a better quality camera and for some reason didn't want to carry an actual stereo camera with me, I might con-

sider bringing this adapter along for emergency 3-D use. But considering the adapter's minimal interocular separation, its vertical image format, its distortion and my phone's low-end camera, I think I'd be happier just bringing a real stereo camera along in the first place. Still, this little device was fun to play with, and for less than \$5 delivered, I'm glad I gave it a try.

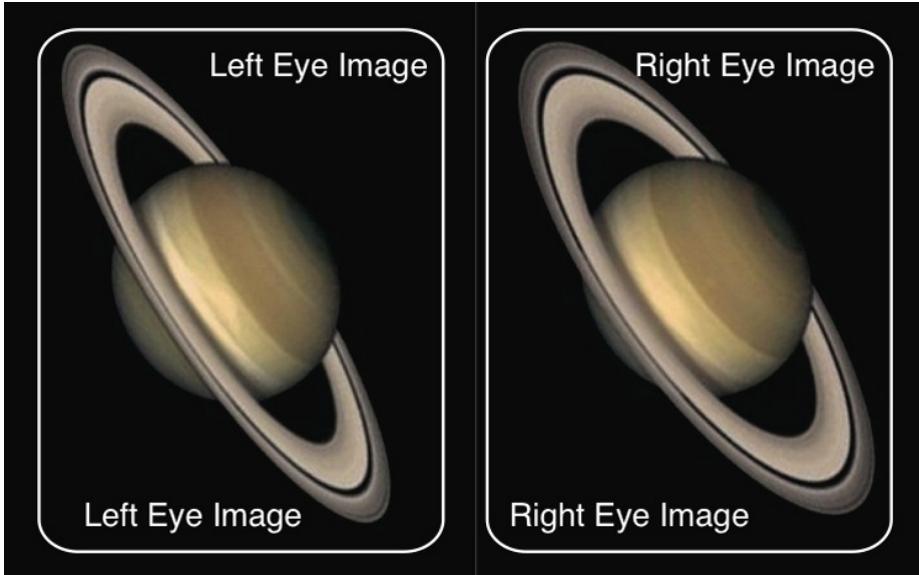
Hypers With a Million Mile Separation

If all goes well, both the Hubble and the yet to be launched James Webb space telescopes will be in orbit and functioning between late 2018 (the Webb launch) and 2021 (estimated functional life of the Hub-

ble). In a paper by Joel Green, John Stansberry and Bonnie Meinke of the Space Telescope Science Institute, Baltimore, MD, and Johannes Burge of the University of Pennsylvania, the authors observe that the two tel-

escopes will end up about a million miles apart—ideal for hyperstereos of asteroids, comets, moons and planets. The physical separation between the telescopes will be large enough, given the spatial resolution of the telescopes, to yield detectable binocular disparities even for very distant targets in our Solar System. While the Hubble will remain in its present Earth orbit, the Webb will be out near the second Lagrange point (L2).

Unlike space hypers obtained sequentially (“Gaia’s First 3-D Star Map” SW Vol. 42 No. 2 page 5), these would be actual synchronized stereos. This would make possible stereoscopic images of planets with changing cloud structures and shots including orbiting moons as well as even near-Earth asteroids and comets. Changes to Jupiter’s Great Red Spot could be studied in 3-D, as well as changes or wave effects in Saturn’s rings from structural or disruptive events. The paper gives no indication of whether the telescopes will actually be used in this way, but simply outlines a great idea. See arxiv.org/pdf/1610.07483v1.pdf.



Apple Advice and Quasi 3-D From an iPhone

The folks at Apple got some great advice from Ira Flatow, host of NPR’s Science Friday on the December 30 show. During a brief discussion of the iPhone 7 Plus, he bemoaned the fact that the dual camera lenses are only about a centimeter apart when the phone body would have allowed full human eye separation for taking actual 3-D pictures! He wasn’t as bothered by the lack of a physical headphone jack, but made quite a point of the phone’s missed stereoscopic opportunity.

The dual cameras aren’t intended for 3-D at all, but the third-party ProCam 4 app works around that by combining the images into a “wigglegram” that rapidly alternates between the right and left images,



creating the illusion of movement and either tricking the brain into

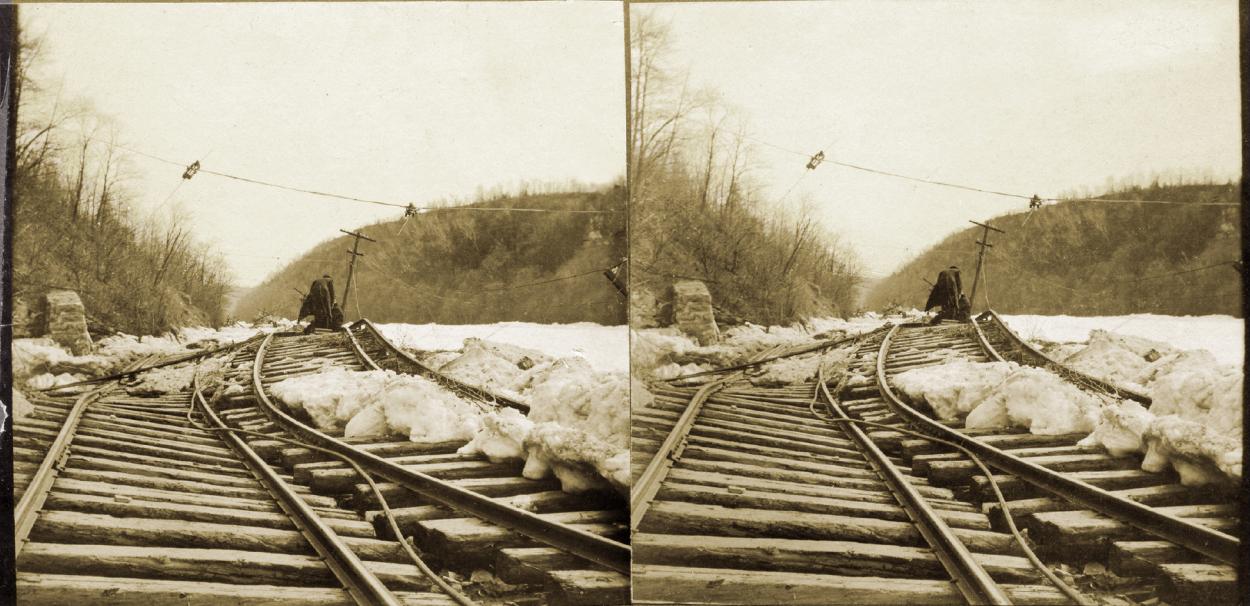
perceiving the image as 3-D or simply annoying you.

When you click the shutter there are two overlapping photos displayed. You align them manually by dragging one image on top of the other until the main subject of your image (like a selfie) is aligned in both pictures. This allows the subject to stay mostly still, while the background and other objects move from side-to-side. The app gives you the option to save the wigglegram as a GIF, JPEG + GIF or as a Video + GIF, allowing you to share it on a variety of platforms while retaining the 3-D illusion. It’s not known if you can save the individual left/right stereo pairs. 

The Unknowns

Can You Identify the Subjects of these Views?
by Russell Norton

The Unknown this issue is a double sided amateur stereo from David Horine and appears to show the devastation caused by an ice jam, once a common phenomena especially in the New England states. 



Can you identify these stereos? Your interesting and challenging Unknowns submissions and ideas are eagerly awaited. Please email, call, or write: Russell Norton at oldphoto9@earthlink.net, (203) 281-0066, PO Box 1070, New Haven CT 06504.

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BACK ISSUES of *Stereo World* magazine. These are new old stock and span mainly from volume 16 (1989) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: <http://www.drt3d.com/SW/> or contact George Themelis at drt-3d@live.com, 440-666-4006.

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IMAGES OF REELFOOT LAKE, Tennessee, prior to 1925, especially stereoviews by Weatherford & Swann and John P. Doremus and all lantern slides by Thomas Southworth. Contact W.L. Smith at toad77B@gmail.com.

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LOOKING FOR an E&HT Anthony catalog of stereoviews, if such item exists! Digital or paper edition, possibly by Tex Treadwell. Contact Bill @ Bstahl7@comcast.net.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, ciscata@aol.com.

O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Leeland. He produced stereos mainly in 1904. The mounts read "Leeland Art & Mfg. Co, Publishers, Mitchell, South Dakota." Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, cynthielyn@earthlink.net.

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

STEREO WORLD back issues. Vol. 1, #6., Vol. 2, #7s 1 thru 6, Vol. 3, #1 and #2. Email steve@eighthiron.com with price and condition.

STUTTGART (Germany) views. Mostly looking for flat-mount views labelled "Stuttgart", "Würtemberg - Stuttgart", "Cannstatt" or "Berg". Also views by Brandseph, Autenrieth, Schaller or Zabuesnig. Contact Alexander by e-mail at klein@stereoscopy.com or (415) 852-9911.

SURPRISE TISSUES wanted, especially unusual ones other than moons and clouds. Will buy or trade. Please send details to britishstereos@hotmail.com.

Wanted

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

VIEW OF Roslin Chapel by G.W. Wilson. Looking to buy, or obtain a high resolution scan, G.W. Wilson views of Roslin Chapel for future Stereo World article. The following views are desired: #92, #93, #94, #94a, #95a, #177, #177a, #178, #178a, #340, #341, #361, #362, #363, #431a, and #431b. Ralph Reiley reileys@att.net.

WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A wayside scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at william.england@web.de.

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A Petrified Stereoview

(Continued from page 12)

resemble the two spindly trees on my card.

Wikipedia has a section on "Petrified Wood" that lists the major petrified forests of the world. Using Google views, I looked through these other forests to compare landscapes and fossilized wood images. I was surprised to find that the best candidate for my stereoview is the "Petrified Forest of Lesbos" (or Lesvos) in Greece. That place is thought to be the largest petrified forest in the world.

The Greek island of Lesbos is separated from Turkey by the two mile wide Mytilini Strait. That narrow strait is the reason why we see Lesbos in the news a lot as a popular crossing point for migrants into Europe. I spent a day on that island in 2015 while on a Mediterranean cruise. I didn't visit the petrified forest, but I did see the remains of

many migrant boats on the shore. That day, I took photographs of the very distinctive tall and thin Mediterranean Cypress trees (*Cupressus Sempervirens*) that grow throughout the island. I also noticed that Lesbos has many withered olive trees.

Using "Street View" on the Google Earth application, it is possible to see the road through the Lesbos petrified forest from the perspective of a car. One can see a hilly countryside with plants that are similar to the ones in my stereoview. In the petrified forest area, a number of fallen petrified tree trunks have been excavated. I can't find any spindly Cypress trees along the route through the petrified forest, but they could have been there in the past. I see the remains of stone walls that could indicate that animal grazing or wood harvesting happened before the area became the

"Lesvos Geopark". There are many olive trees in the area.

I wish I could be certain that my view is from Lesbos, but I am not. The two possible Cypress trees have bottle brush shaped branches, whereas most Mediterranean Cypress trees have branches that point upwards. I do think I have found a few images with bottle brush branches among my Lesbos photographs. The two men in my photograph are dressed as I would expect to see in the Old West, but similar attire could have also been common then in Greece or the men might have been tourists.

I resolve never to make a stereoview without identification as to when, where, why, who, and by whom. Without that, too many historic views, like mine, lose most of their meaning. 

Dwight Cummings

(Continued from page 3)

digital cameras to Kindle, computer image manipulation, ink-jet printing of mural size prints, etc. The evolution of that technology would eventually bring the end of most photo processing labs and color preparation firms like Wy'east, but Dwight remained active in local, national

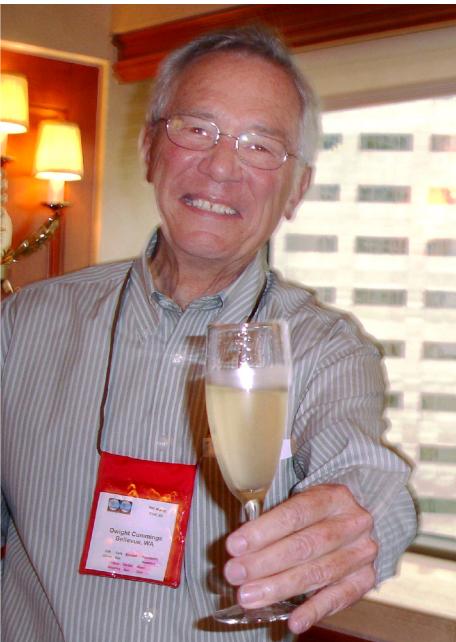
and international stereo groups, attending as many conventions as he could.

At the 1988 NSA convention in Cincinnati, Dwight was given a special "Distinguished Support" award for his donation of color separation work and material for the March/

April issue of *Stereo World*. In 1998 at the Richmond, VA convention he received the first award for a First-Time Presenter in the Stereo Theater. It recognized his humorous show "The Kitchen Sink," in which a young woman is followed as she prepares a hurried breakfast, washes dishes, applies make-up, leaves for work, and returns to greet a date, all from a vantage point above the kitchen sink (See Vol. 25 No. 3, page 8). He said that the show was his answer to friends who accused him of having stereographed "everything but the kitchen sink." In 2003, the Stereo Theater documentary "Farewell to the Gorges," which he produced with Phyllis Maslin, won the Paul Wing Award (see Vol. 30 No. 1 page 11). The show was stereographed just as the water from China's Three Gorges dam project was starting to cover evacuated towns and turn world famous river gorges into lakes. The stereos equaled or surpassed many television documentaries about the project thanks to their dramatic composition and attention to detail.

— John Dennis 

Dwight offers a toast at the 2006 NSA convention in Miami. (Stereo by Susan Pinsky)



New 3-D Posters and Comic Books Available Online

(Continued from page 13)

drawn by Kitchen in 1975 for the late Jim Spencer's band. Kitchen recycled it as a splash panel in the surreal underground comic *Mondo Snarfo*. The late Roger May converted it to a 3-D print, which became a convention favorite. That version went out of print a couple years ago; May had been selling it before his untimely illness and passing.

Kitchen had Jason Little re-master the 3-D print to a somewhat larger size and in three colors, with more than fifty levels of depth. *Major Arcana* is available in an unsigned \$10.00 print and an autographed \$40.00 version. Both come with custom 3-D glasses with art by Jason Little. The original version appears to be the one currently pictured on the website.

Jason Little also did the conversion on Kitchen's *Little Nemo in Slumberland* Winsor McCay homage, which had originally been created for Locust Moon Books' oversize anthology. This is a large 18 x 24 inch print and comes on heavier card stock for the autographed version. Nemo's strange dream of his toys coming to life floats off the page in incredible depth. \$15.00 unsigned and \$25.00 signed by Denis Kitchen.

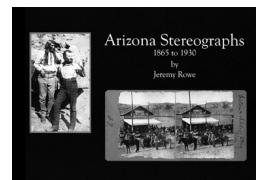
Coming soon to the website is a smaller 12 x 17 inch, 2016 3-D version of Harrison Cady's 1910 *The Road to Wealth*. Kitchen has long been a fan of Cady and had thought some of his crowd scenes were prime candidates for 3-D. Jason Little has added many levels to this art. 

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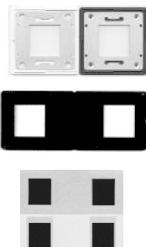


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